MECCA TEMPLE

A. A. O. N. M. S. of NEW YORK, N. Y.

This is to Certify that Noble

DAVID W. GRIFFITH

IS A MEMBER OF MECCA TEMPLE

And declared to be in good and regular standing during the year 1899

Dated the first day of January, 1900

Signature of Member

Recorder

St. Cecilia
Lodge
No 368
F. & A. M.
MASONIC HALL, N.Y.
MEETS FIRST, THIRD AND FIFTH TUESDAY AFTERNOON OF EACH MONTH AT 1:30 O'CLOCK
CONSTITUTED JUNE 28, 1865

ST. CECILE LODGE, NO. 568

Dear Brother:

Your presence is earnestly requested at the 1509th Regular Communication of the Lodge, to be held in the Renaissance Room, Masonic Hall, New York City, on TUESDAY, JUNE 1st, 1926, promptly at 12:30 p. m. Work, degree of

Master Mason

upon candidates who present themselves.

The historical lecture will be delivered by R.·.W.·. Donald Cow.

A special musical program will be furnished by Brother William Steinfeld.

Other important business will be presented for the consideration of the brethren.

Winfield C. Perry
Worshipful Master
1164 Lexington Avenue—Phone Atwater 1974

SHEPARD G. BARCLAY,
Senior Warden,
Alice Court Apts., Larchmont, N. Y.

PAUL HENKEL,
Junior Warden,
107 West 44th Street

WILLIAM B. TINDLE,
Secretary,
414 East 144th Street,
Telephone Mott Haven 6510

PROPOSED FOR INITIATION AND ADVANCEMENT

By Brother Louis Nathan—Mr. Edward Kutscher, aged 44 years; born, Germany; occupation photo-engraver. References: Brother Willis L. King, of Colonel Clay Lodge No. 139 Kentucky, and Brother Thomas Laird, Jr., of St. John Lodge, No. 4 Connecticut. Committee: Brothers Christian A. Moe, Philip H. Scott and William Fleischman.

By Brother Philip Crispano—Mr. Louis Milford Riley, aged 33 years; born, Macon, Ga.; occupation, stage mechanic. Reference: Brothers James Hogan and William E. During, both members of St. Cecile Lodge. Committee: Brothers Charles F. Metterhouse, Ira B. Scribner and Albert E. Marshall.

By Brother Abe A. Ulie—Mr. Max Weintraub (Rex Weber), age 22 years; born, United States; occupation, actor. Reference: Brother Saul Brilant, of Pacific Lodge, No. 233, and Brother Henry Chesterfield, of Cassia Lodge, No. 445. Committee: Brothers C. Edwin Brandt, Philip Crispano and Jack Bertin.

By Brother Abe Ulie—Mr. Samuel Gold (Samuel N. Gould), aged 30 years; born, New York City; occupation, actor. Reference: Brother Saul Brilant, of Pacific Lodge, No. 233, and Brother Eddie Rash, of Munn Lodge No. 190. Committee: Brothers Curtis Cooksey, Philip S. Friedenberg and Frank G. Howie.

SUNBEAMS

The last communication of the lodge was another memorable one, as on that occasion we initiated the Entertainer Member of a fine show presented Acting Brothers Lambert, Brothers Lewis H. Grossman, William Burke and Frederick H. St. John, followed by Brothers Lewis H. Grossman, William Burke and Frederick H. St. John, followed by delightful program furnished by Brother Dave Lieberman's string quartet, also appearing were Brother Sam Lewis, tenor, who sang Brother Irving C. Alexander and were met by the St. Louis Four Quartet, tenor who sang Brother Irving C. Alexander and were met by Brother Alexander C. Hyde. The program was enjoyed by the Master, in which was Brother Lieberman's mother and Brother George Gallagher, between the Middle Chamber and the Master's Chair. The refreshments were presented by the Secretary, Brother Harry St. John, assisted by Brothers William H. Warren, Jr., Hugh Boyd, G. Edward Ingraham, Charles E. Angell (Sullivan), Sr. and William H. Lewis, all representing their organization of the lower 48 lodge and about to enjoy upon them. Brother Wolcott had an important business engagement with his honored predecessor, Brother Angel Hulsberg, who sailing for Europe of the last the conference were being presented. Brother Jay Hunt was in attendance and in a new motion picture in Hollywood, Calif., and Brother Edward had left Saturday, Feb. 10, about the funeral of his aunt in Utica, N. Y., that morning. The days not being present to receive their certificates. Brother Lieberman rendered a program of classical music for string quartet which was highly appreciated by the brothers and the St. Louis Quartet sang a number of new selections which they rendered in their usual delightful manner. Brother D'Alessandro sang several operatic selections which are always highly appreciated, and Brother Hyde played his violin in his masterful fashion. The prolonged applause demonstrated the impression the artists made on those present, and pronounced the afternoon one long to be remembered.

On June 1st we will omit the work of the Entertainer team, but will have Brother William Gladstone and his wonderful chorus to add the delightful music. Brother Gladstone has recently returned from Havana, where he played in the Jockey club of that city. Brother "Willie" reports having a good time. He also had with him Brother Martin J. Muller. Another interesting feature of the next communication will be the historical lecture by E. C. W. Should time, which alone will be worth coming miles to hear, as Brother Dave's sincere rendition always leaves a deep and lasting impression on his audience.

A letter from Brother Frank A. Snow says that he is still at Palm Springs, Calif., where he is in bed with one of the "Student Prince" companies, who use to be principal guests himself Brother Chairman Jack Bell, Brother Leavitt and Charles W. Meyers. Brother Snow has been furnishing the lodge notices to the "boys" and they all read the communications with great pride and in turn are keep in touch with what is going on in the lodge.

Another member who never forgets his lodge while traveling is Brother Leon L. Handelik, who has closed his engagement at West Palm Beach, Fla., where he has been the cornet soloist in the municipal band. Brother Handelik, who anticipated visiting the lodge before his return to his home in Portland, Ore., says that important business matters prevent his coming to New York this time. Brother Leon sent his best wishes to many of the brothers in the shape of souvenir souvenirs from Florida. We wish to thank Brother Handelik for the one we received.

Another greeting is sent to the lodge from Brother William Hollander, who is combining business with pleasure. Brother "Willie" is playing in Miami Beach, Fla.

The sympathy of the lodge is extended to Brother Christian L. Nauman in his hour of sorrow. Brother Nauman's mother and father died recently, his mother preceding his father by only two weeks.

We are pleased to learn that Brother Maxwell Hubbell's wife is slowly recovering from her affliction of blindness caused by a blood clot on the optic nerve, and hope that she will soon be restored to perfect health again and can join him in his art.

We are also pleased to report that Brother William C. Cubitt, who has been seriously ill, is slowly recovering, and we hope for his speedy recovery.

Brother Harold K. Philips writes that he has other things added to his pleasure in life as Mrs. Philips presented him with a daughter recently, and, of course, it is some baby. Brother Meyer Berenzweig is also all smiles these days caused by the arrival of a young son. We wish the new arrivals and their parents long and happy lives.

We wish to extend our congratulations to W.: Charles Peppel and Brother Willard C. Curtiss who have been elected commander and captain general of Ivanhoe Commandery, No. 56, Knights Templar.

ON TO BOSTON!

JUNE 10th IS THE DAY!!

Boat leaves Wednesday Evening, June 9, at 5 P. M. (Daylight Saving Time) from Eastern Steamship Line, Pier 18, foot of Murray Street. Return from Boston Thursday Midnight, June 10th, by Train.

Entire Cost $25.00

This includes boat fare, dinner on the boat, state room, going; carfare and Pullman sleeper, returning.

Send Your Reservations Immediately to

HENRY C. JACOBS, Chairman

Columbia Theatre Building, 47th Street and 7th Avenue
New York City

(Kindly enclose check with your reservation)

The anticipated entertainment and reception by Euclid Lodge is as follows:

Met by Euclid Lodge at pier on our arrival
8.30 A. M.—Breakfast at Art Club
10 A. M.—Lodge Opening
10.30 A. M.—Reception of the Lodge by Euclid Lodge
12 M.—Take boat from Rowes Wharf for Pemberton
1 P. M.—Boat arrives at Pemberton, luncheon will be served
1 to 4 P. M.—Outdoor sports, swimming matches, races, etc.
4 P. M.—Old fashioned New England Clambake
6 P. M.—Boat returns to Boston
8.15 P. M.—"Pop" Concert
12 Midnight—All tired out and take sleeper for home

(If you have a dark suit and white flannel or light trousers bring them along, as the committee and officers will be so attired.)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

La Grange, Ky.
Jan 7, 1906

Dear Uncle David,

I want to thank you for the gift you sent me Friday. I certainly was pleased with it.

I hope you had nice X-mas I had a fine time altho I took a cold and did not feel extra good.

When are you coming to La Grange again. We would like so much to see you and

Bring one of your pictures with you I'd also like to see one of them I did not get to see the best one that was in Louisville and I was terribly disappointed

Thanking you again for the gift I'm also

Your very
mighty humble
D. W. Griffith

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

101

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 1700

United Artists Corporation

JOSEPH M SCHENCK
CHARLES CHAPLIN
DOUGLAS FAIRBANKS
D W GRIFFITH

January 8, 1926.

Mr. A. M. T. Banzhaf,
130-West 42nd Street,
New York, City.

Dear Sir:-

Herewith are statements on the Griffith productions playing in England as follows:-

From ALLIED ARTISTS CORPORATION, Ltd. (England)
Contracts Taken W.E. Dec. 4, and 11, 1925.

No reports have been received from Continental Europe, Australasia, South America, and the Far East.

Very truly yours,

UNITED ARTISTS CORPORATION

Comptroller
F. A. Beach

ML:SL

Enc.

The Allied Artists Corporation, Ltd.

A. G. _____

Contracts—Weekly and Accumulative.

PICTURE. DREAM STREET

Week ending December 4th 19 22

Released December 8th 19 21

	Costs. for Week.	Rentals for Week.	Costs. to Date.	Accumulative Rentals from April 1st, 192 2	Accumulative Total Rentals.
Birmingham	-		73		£ 1865. 7. 6.
Cardiff	-		43	£ 2.10. 0.	1056. 0. 0.
Glasgow	-		70		1400. 3. 6.
Leeds	-		52	9.10. 0.	1499. 0. 0.
Liverpool	-		32	4. 0. 0.	1000. 0. 0.
London	-		195	9.10. 0.	4805. 5. 0.
Manchester	-		52	6.10. 0.	1199.10. 0.
Newcastle	-		32	12.10. 0.	980.10. 0.
Ireland	-		47	13. 0. 0	738.10. 0.
	-		596	£ 57.10. 0.	£ 14514. 6. 0.

The Allied Artists Corporation, Ltd.

A. 9.

Contracts—Weekly and Accumulative.

PICTURE. [illegible]

Week ending December 4th *19* 25

Released November 20th *19* 25

	Conts. for Week.	Rentals for Week.	Conts. to Date.	Accumulative Rentals from April 1st, 192 5	Accumulative Total Rentals.
Birmingham	-		185	£ 179. 0. 0.	£ 20411. 4. 6.
Cardiff	1	£ 10. 0. 0.	203	285. 0. 0.	18665.13. 6.
Glasgow	-		150	73.10. 0.	21529.15. 2.
Leeds	-		134	259.10. 0.	16587. 7.10.
Liverpool	-		77	44. 0. 0.	11069. 8. 8.
London	-		429	716. 9. 6.	43951.19. 5.
Manchester	-		123	113. 0. 0.	14838. 0. 6.
Newcastle	-		76	188.10. 0.	7768. 5. 3.
Ireland	-		46	157.10. 0.	3587.11.11.
	1	£ 10. 0. 0.	1421	£ 2016. 9. 6.	£ 158609. 6. 9.

The Allied Artists Corporation, Ltd.

A. G.

Contracts—Weekly and Accumulative.

PICTURE. ONE EXCITING NIGHT

Week ending December 4th *19* 28

Released September 3rd *19* 28

	Conts. for Week.	Rentals for Week.	Conts. to Date.	Accumulative Rentals from April 1st, 192 8	Accumulative Total Rentals.
Birmingham	-		128	£ 72. 0. 0.	£ 4056. 4. 3.
Cardiff	-		115	63.10. 0.	2997. 4. 3.
Glasgow	-	£ 23.10.11. (Share of takings on Con: 509. £11.14. 8. and 508 £ 11.16. 3.)	121	66. 0.11.	4055. 7. 4.
Leeds	-		106	60.10. 0.	2927. 0.11.
Liverpool	-		71	40. 0. 0.	2168. 3. 6.) 1. 0.)
London	-		337	114.16.11.	11667. 0. 8.
Manchester	-		111	18.10. 0.	3830. 8. 5.
Newcastle	-		61	29. 0. 0.	1684.14. 0.
Ireland	-		65	45. 0. 0.	1492. 5. 7.
	-	£ 23.10.11.	1115	£ 509. 7.10.	£ 34858. 9.11.

The Allied Artists Corporation, Ltd.

A.G.

Contracts—Weekly and Accumulative.

PICTURE. LOVE AND SAGE IF 132

Week ending December 4th *19* 25

Released March 23rd *19* 25

	Costs. for Week.	Rentals for Week.	Costs. to Date.	Accumulative Rentals from April 1st, 1925	Accumulative Total Rentals.
Birmingham	-		66 £	139.15. 5.	£ 1950.15. 5.
Cardiff	-		57	159. 4. 7.	1452.14. 7.
Glasgow	1	£ 4. 0. 0.	57	247. 0. 0.	820.17. 71
Leeds	-		78	250. 0. 0.	1428. 0. 0.
Liverpool	-		21	29.10. 0.	464.10. 0.
London	-		157	457.17. 3.	3882.19. 6.
Manchester	-		59	142. 0. 0.	1077. 0. 0.
Newcastle	-		22	105. 0. 0.	455. 0. 0.
Ireland	-		65	370.14.10.	2750..7.10.
	1	£ 4. 0. 0.	582	£ 1901. 2. 1.	£ 14282. 4.11.

The Allied Artists Corporation, Ltd.

A. G.

Contracts—Weekly and Accumulative.

PICTURE. ISN'T LIFE WONDERFUL

Week ending December 4th *19* 25

Released October 18th *19* 25

	Conts. for Week.	Rentals for Week.	Conts. to Date.	Accumulative Rentals from April 1st, 1925	Accumulative Total Rentals.
Birmingham	1	£ 4. 0. 0.	33	£ 759.10. 0.	£ 759.10 0.
Cardiff	-		25	560. 0. 0.	560. 0. 0.
Glasgow	1	4. 0. 0.	35	438.10. 0.	438.10. 0.
Leeds	-	60.12. 0. (Share of takings on Con:No:34)	39	548. 2. 0.	548. 2. 0.
Liverpool	-		12	266.10. 0.	266.10. 0.
London	-		81	1206. 0. 0.	1206. 0. 0.
Manchester	-		29	460.10. 0.	460.10. 0.
Newcastle	-		8	162.10. 0.	162.10. 0.
Ireland	-		10	210. 0. 0.	210. 0. 0.
	2	£ 68.12. 0.	272	£ 4611.12. 0.	£ 4611.12. 0.

The Allied Artists Corporation, Ltd.

Contracts—Weekly and Accumulative.

PICTURE. DEAR STREET

Week ending December 11th 19 28
Released December 6th 19 21

	Costs. for Week.	Rentals for Week.	Costs. to Date.	Accumulative Rentals from April 1st, 192 5	Accumulative Total Rentals.
Birmingham	-		73		£ 1865. 7. 6.
Cardiff	-		43	£ 2.10. 0.	1026. 0. 0.
Glasgow	-		70		1400. 3. 6.
Leeds	-		52	9.10. 0.	1499. 0. 0.
Liverpool	-		32	4. 0. 0.	1000. 0. 0.
London	-		195	9.10. 0.	4805. 5. 0.
Manchester	-		52	6.10. 0.	1199.10. 0.
Newcastle	-		32	12.10. 0.	980.10. 0.
Ireland	-		47	13. 0. 0.	738.10. 0.
	-		596	£ 57.10. 0.	£ 14514. 6. 0.

The Allied Artists Corporation, Ltd.

Contracts—Weekly and Accumulative.

[illegible]
PICTURE. [illegible]

Week ending [illegible] 11th *19* [illegible]
Released November 20th *19* [illegible]

	Conts. for Week.	Rentals for Week.	Conts. to Date.	Accumulative Rentals from April 1st, 192[illegible]	Accumulative Total Rentals.
Birmingham	-		165	£ 179. 0. 0.	£ 20411. 4. 6.
Cardiff	2	£ 20.10. 0.	205	305.10. 0.	10996. 5. 6.
Glasgow	-		150	73.10. 0.	21629.15. 2.
Leeds	-		154	259.10. 0.	16587. 7.10.
Liverpool	-		77	44. 0. 0.	11069. 8. 8.
London	-		429	716. 9. 6.	43951.19. 5.
Manchester	-		123	113. 0. 0.	14838. 0. 6.
Newcastle	-		76	188.10. 0.	7768. 5. 3.
Ireland	-		46	157.10. 0.	3587.11.11.
	2	£ 20.10. 0.	1423	22036.19. 6.	£ 158629.16. 9.

MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

The Allied Artists Corporation, Ltd.

Contracts—Weekly and Accumulative.

44

PICTURE. [illegible] *Week ending* December 11th 19 25

Released September 3rd 19 25

	Costs. for Week.	Rentals for Week.	Costs. to Date.	Accumulative Rentals from April 1st, 192 5	Accumulative Total Rentals.
Birmingham	-		128	£ 72. 0. 0.	£ 4056. 4. 3.
Cardiff	3	£ 8. 0. 0.	118	71.10. 0.	3005. 4. 3.
Glasgow	-		121	66. 0.11.	4055. 7. 4.
Leeds	1	2.10. 0.	107	63. 0. 0.	2929.10.11.
Liverpool	-		71	40. 0. 0.	2168. 4. 6.
London	-		337	114.16.11.	11657. 0. 8.
Manchester	-		111	18.10. 0.	3830. 8. 5.
Newcastle	-		61	29. 0. 0.	1684.14. 0.
Ireland	-		65	45. 0. 0.	1492. 5. 7.
	4	£ 10.10. 0.	1119	£ 519.17.10.	£ 34868.19.11.

The Allied Artists Corporation, Ltd.

Contracts—Weekly and Accumulative.

The PICTURE. LOVE & SAGAL/108 *Week ending* December 11th 19 28
Released 19
March 23rd 29

	Conts. for Week.	Rentals for Week.	Conts. to Date.	Accumulative Rentals from April 1st, 1929	Accumulative Total Rentals.
Birmingham	-		66	£ 139.15. 5.	£ 1950.15. 5.
Cardiff	1	£ 4. 0. 0.	58	165. 4. 7.	1456.14. 7.
Glasgow	-		57	247. 0. 0.	820.17. 7.
Leeds	-		78	250. 0. 0.	1428. 0. 0.
Liverpool	-		21	29.10. 0.	464.10. 0.
London	1	4. 0. 0.	158	461.17. 3.	3886.19. 6.
Manchester	-		59	142. 0. 0.	1077. 0. 0.
Newcastle	-		22	105. 0. 0.	455. 0. 0.
Ireland	-		65	370.14.10.	2750. 7.10.
	2	£ 8. 0. 0.	584	£ 1909. 2. 1.	£ 14290. 4.11.

The Allied Artists Corporation, Ltd.

Contracts—Weekly and Accumulative.

44
PICTURE. IS'T LIFE WONDERFUL

Week ending December 11th 19 25
Released October 12th 19 25

	Conts. for Week.	Rentals for Week.	Conts. to Date.	Accumulative Rentals from April 1st, 192 5	Accumulative Total Rentals.
Birmingham	-		35	£ 759.10. 0.	£ 759.10. 0.
Cardiff	-		25	560. 0. 0.	560. 0. 0.
Glasgow	1	£ 3. 0. 0.	36	441.10. 0.	441.10. 0.
Leeds	2	10. 0. 0.	41	558. 2. 0.	558. 2. 0.
Liverpool	-		12	266.10. 0.	266.10. 0.
London	1	10. 0. 0.	82	1216. 0. 0.	1216. 0. 0.
Manchester	-		29	460.10. 0.	460.10. 0.
Played & Earned credit Contract No. 115.				10. 0. 0.	10. 0. 0.
Newcastle	-		8	162.10. 0.	162.10. 0.
Ireland	-		10	210. 0. 0.	210. 0. 0.
	4	£ 23. 0. 0.	276	£ 4624.12. 0.	£ 4624.12. 0.

MUSEUM OF MODERN ART FILM LIBRARY
GRIFFITH COLLECTION

Form 1081

WESTERN UNION

CABLEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at FAMOUS PLAYERS-LASKY CORPORATION
485 FIFTH AVE., NEW YORK

15 N J 31GP 16 RBOKJ

LONDON JAN 4 1926

LCD D W GRIFFITHS

FAMFILM NY

WILL TELEGRAPH ON MY RETURN FROM NICE KINDEST REGARDS

BEAVERBROOK

Dunnyapino
Quincy

114-4 1a 8x 7
Returned
1-4 1-26

Sir H. W. Griffith
Quincy

Reg 16 1901
That I wrote to you from
here was that the 9th 2-23
of September last you
hary over look it I have
waited and hoping that I
would get good news from
you as the play I sent is
full of snap. they told
me if I didn get it
copey right that you would
beat me out of the play
but I have more faith
in you than that
hoping to hear from
you soon yours truly
J. T. Green

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To: Mr. Griffith

From: Mr. Gray

Date: Jan. 4, 1926.

Time:

Reply to:

Dear Mr. Griffith:

Enclosed herewith is a letter from the International Film Arts Guild, which is self-explanatory and which contained a page from "Life" which has been marked. I thought you might be interested in seeing what your friend Sherwood has to say.

Please make all replies on back of this memorandum.

TELEPHONE 4191 STUYVESANT

The Franklin-Allen Window Cleaning Company, Inc.

114 W FOURTH AVENUE
NEAR ELEVENTH STREET

NEW YORK, January 4, 1926.

We Clean and Polish
WINDOWS.
WOOD WORK.
FLOORS.
BRASS SIGNS
MIRRORS.
REFLECTORS.
SHOW CASES.
GENERAL WORK IN NEW BUILDINGS CONTRACTED FOR

PRISM WORK A SPECIALTY

Mr. W.W. Griffith,
1476 Broadway,
New York City.

Dear Sir:-

We have learned that you have taken an apartment at 1060 Park Avenue and we respectfully offer our services for window cleaning, which service you will no doubt require.

We have been in business for over 30 years, and are doing work for some of the finest apartments and bank buildings in the City.

At your convenience we will be glad to have our representative call and estimate on any work you may have.

Hoping to be favored with a reply, and thanking you in advance, we are

Very truly yours,

The Franklin-Allen Window Cleaning Co. Inc.

Bb

WE GUARANTEE SATISFACTION.

THE NEW YORK CENTRAL RAILROAD COMPANY
WEST SHORE RAILROAD

L. A. ROBISON
PASSENGER TRAFFIC MANAGER
HARRY FARRY
GENERAL PASSENGER AGENT
A. S. BRAINARD
ASST GENERAL PASSENGER AGENT

PASSENGER TRAFFIC DEPARTMENT
NEW YORK CENTRAL BUILDING
100 LEXINGTON AVENUE

NEW YORK, Jan. 4,1926.
Claim No. 1294A-D-11
J.G. Epping.

Mr.J.G.Epping,
c/o The Windsor Hotel,
Montreal, Que.

Dear Sir:

Under date of December 14th, we rate you as follows, in care of the Chateau Frontenac, Quebec, Que., and later developed that you are now located in Montreal.

"Referring to your claim for refund on ticket Form 79-75 No. 8289, New York to Quebec, P.Q., used to Montreal with baggage checked to destination. Will you please advise if we are correct in assuming that as you purchased two tickets to Quebec, a companion accompanied you to Montreal?

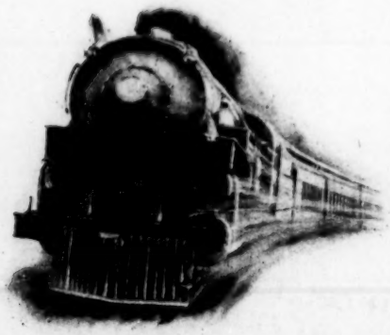
If trip was made alone will you kindly advise as to purchase of an extra ticket and if you recall under what circumstances both of the tickets were taken up by conductors."

Assuring you that receipt of the information requested will enable us to make proper adjustment, remain,

Very truly yours,

L. A. Robison

87-16



20th Century Limited
America's Premier Train

January 8, 19 4.

Mr. Ramon Fernandez Granados,
P. O. Box 687,
Havana, Cuba.

Dear Sir:

With further reference to your letter of Dec. 22nd, we regret that we can find no trace of your story "The Divine Justice". Our studio in Mamaroneck, N. Y. has been closed since last spring and even if your story was sent by registered mail it is quite possible it was mislaid in the confusion of closing the studio. However, we cannot, as stated above, find any record of even its receipt, so we are unable to trace it further. However, if you wish you may send another copy to this office and we will be pleased to submit it to our reader and advise you whether it will interest us.

Very truly yours,

D. W. Griffith, Inc.

Sec'y to Mr. Griffith.

cc/s

January 8, 1926.

Miss Dorothy G. Elliott,
47, Hungate,
Lincoln, England.

Dear Madam:

In reply to your letter of December 3rd, we regret exceedingly that it is impossible for Mr. Griffith to lend you a copy of a scenario. The scenarios from which our pictures are produced are the property of D. W. Griffith, Inc. and as such, of course, they could not be permitted to be sent out of the office.

If you write your ideas in story form they should receive the attention of the scenario readers of the producing companies to whom you may submit them.

Regretting our inability to comply with your request, we are

Yours very truly,

D. W. Griffith, Inc.

Sec'y to Mr. Griffith.

CC/S

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR T. BRISSOLL
JOSEPH W. MAGNUTH
RICHARD J. MAGRAY
ARTHUR G. WALSH
EDWARD C. RAFFERTY
JASON W. ELLIOTT

LAW OFFICES

TIMES SQUARE
NEW YORK CITY

126

IN RE

January 6, 1926.

Mr. Albert H. T. Banzhaf,
D. W. Griffith, Incorporated,
2120 West 48nd St.,
New York City.

Dear Albert:-

This is to acknowledge receipt of Certificate No. 46, for 112 shares of the United Artists Corporation Common Stock, issued to D. W.Griffith, Incorporated, dated the 15th day of September, 1920 and endorsed in blank by D. W. Griffith, Incorporated, Alfred M. Grey, Vice President, attested by Albert H. T. Banzhaf, Secretary, which I am placing with the other certificates of D. W. Griffith, Incorporation, which certificates I am holding as escrow agent pursuant to the agreement last entered into between D. W. Griffith, Incorporated, D. W.Griffith and the United Artists Corporation.

Sincerely,

Dennis F. O'Brien

DFO'B/MML

January 5, 1926.

Mrs. G. Moore Johnstone,
379 Ocean Avenue,
Brooklyn, N. Y.

Dear Madam:

Kindly pardon the delay in replying to your letter of December 9th addressed to Mr. Griffith. Same was due to the writer's absence out of town.

Mr. Griffith's origin is not purely Welsh. There is part Welsh, English and Scotch in his ancestry.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

O. ELLERY EDWARDS
ATTORNEY AT LAW
WOOLWORTH BUILDING
233 BROADWAY
NEW YORK

January 6th, 1936.

D. W. Griffith, Inc.,
Longacre Building,
New York City.

Gentlemen:

I call your attention to the application of Edward Schoel for Mask Sets for Multiple Exposures in Moving Picture Cameras and the Process of Making the Same, filed February 21, 1933, Serial No. 630,463 and allowed July 23, 1935. I have not yet received the final fee of $30 which is due before January 23, 1936. Please attend to this matter within the limited time.

Very respectfully,

O. Ellery Edwards

January 6, 1926.

Mr. Raymond A. Kluna,
D. W. Griffith, Incorporated,
1476 Broadway,
New York, NY.

Dear Mr. Kluna:

Replying to your favor of the 6th inst., which by the way should be 1926 instead of 1925 (Ha Ha), relative to the Clifton account, beg to advise that your method of computing the net income on WAY DOWN EAST is absolutely correct and I believe you should make the best settlement that you can make with Clifton on the basis of your figures and advise him that such settlement is in full and that his percentage agreement expired December 31, 1925.

Yours very truly,

AHTB KM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 6, 1926.

Hamilton National Bank,
150 East 42nd St.,
New York, N. Y.

Gentlemen:

Until further notice kindly do not mail my monthly statement. Hold same at the bank until called for by Miss Conway or Mr. J. G. Epping.

Very truly yours,

D. W. Griffith.

DWG/CC

S T U D I O

AUTOMATIC TELEPHONE

D I R E C T O R Y

January 6th, 1926.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 6, 1926

Dennis F. O'Brien, Esq.,
162 West 42nd St.,
New York, N. Y.

Dear Cap:

We recently received a letter from Messrs. Sawyer, Hardy, Stone & Morrison, Attorneys, advising the Griffith Company that an action had been brought by one, Louis Klarfain and wife, arising out of an alleged accident at Tremont Theatre in Boston, against their clients the "Theatres Company of Boston" and stating that in the event the Griffith Company did not appear and join in the action, the latter company would be held liable pursuant to the terms of its contract with the road show.

I have, therefore, written to Mr. Hoy relative to this situation and asked him for complete information, with the result that he has forwarded to me copies of the docket entries in the Supreme Court on the above cases, by which it appears that the United Artists have been made a party defendant in said action.

I am, therefore, sending these matters to you for your consideration. After you have taken this matter up with Mr. Hoy, will you keep me advised in order that we may follow the Griffith interest if necessary.

I have notified the Aetna Insurance Company, whose policy we held at that time, of this alleged accident, but owing to the late date of our notice, it may be that the insurance company will refuse to defend. However, the insurance company has advised that they are making an investigation of the matter.

Yours very truly,

AHTB KM

D. W. GRIFFITH COLLECTION
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MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
COURTLAND SMITH
SECRETARY

OFFICE OF
J. ROBERT RICHARDS
ACTING TREASURER

January 6, 1926.

Dear Mr. Griffith:

For your information in connection with your 1925 income tax returns, you are hereby advised that the Association paid to you in directors fees the sum of $60.00 during the calendar year of 1925.

Sincerely yours,

J. Robert Richards
Acting Treasurer.

Mr. D. W. Griffith, Pres.,
D. W. Griffith, Inc.,
1107 Longacre Building,
New York City.

January 6, 1926

Mr. H. Clifton,
441 Lexington Avenue,
New York,
N. Y.

Dear Sir:

I herewith wish to confirm the proposition which I set before Miss Hyde under date of December 30th in the matter of commission due you on "Way Down East".

At that time I stated the amount due you as of December 31, 1925 was $7,991.22. However, this amount is really $7,240.84, the difference due to a payment of a tax on the road show receipts on "Way Down East" which has been in dispute for some time. In consideration of your conceding of the small difference of $248.84, we propose to settle your claim in full on the basis of $7,000 as follows:

Cash	$1000.00
60-Day Note	2000.00
90-Day Note	2000.00
120-Day Note	2000.00

If this meets with your entire satisfaction and approval, will you kindly inform us?

Very truly yours,

D. W. GRIFFITH, INC.

By

MM:IS

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 6, 1926.

L. A. Robison, Passenger Traffic Mgr.,
N. Y. Central R. R.,
Passenger Traffic Department,
New York Central Building,
New York, N. Y.

Dear Sir:

In reply to your favor of Jan. 4th referring to my claim No. 1294A-D-11, wish to say that I have sent you several communications and thought I had given you all the information possible. In addition to what I have already stated, I made the trip alone and the conductor stated to me that from Montreal to Quebec I only needed one ticket. I had purchased two tickets for the reason that I had a compartment but the conductor told me that the Canadian railroads only required one ticket for a compartment and that hence I was entitled to a refund on one ticket from Montreal to Quebec.

Trusting this information will help you in adjusting this matter as speedily as possible, I am

Yours very truly,

JCE/CC J. C. Epping.

P. S. Will you kindly address your future communications to the above address.

CHICAGO AMERICAN

FREDERICK W. McGUIGG
DRAMATIC EDITOR

400 W. MADISON ST.
CHICAGO

January 7th, 1924.

Mr. D. W. Griffith,
1475 Broadway,
New York City.

Greetings Friend:-

Thank you for your good wishes.

The greatest source of inspiration, the strongest thrill of just living and doing what I can do daily, comes from and through my friends. Whatever I have of happiness, contentment, peace and joy, I owe my friends.

Good wishes have swept in upon me this Christmas tide in waves, building ever stronger that mysterious, invisible rampart we call friendship, spreading and swelling until the whole world is friendly.

My sincerest wish for the coming years is to retain and deserve your friendship. I would like to return to you a hundredfold the wonderful feeling of kindliness that your Christmas message reawakens.

Sincerely,

Frederick W. McGuigg.

WILFRED VAN NORMAN LUCAS
LOS ANGELES CALIFORNIA

Box 435
Marion, Conn.
Jany 8/26.

My dear F.W.G.:

I am still hanging on & hoping that you will find something for me in your next picture.

Things have gone very very badly for me the past few years, since my excursion to Australia where I contracted some low fever that has gripped me recurrently ever the past few months.

I am now feeling splendidly but have for five years lacked any sort of a part that might serve to rehabilitate me as an actor.

War for direction – I would rather chaperon a tramcar than do the villainous stuff I shiff I am offered.

I cannot tell you how deeply I feel appreciate any part of past under your direction once more. My cinema world went into eclipse when you sailed away and left poor little abandoned me in my basket on the doorstep.

In any event I wish you a very happy New Year. My exchequer did not run to greeting cards this year – if by chance you noted the omission.

Yours Faithfully

Wilfrid Lucas.

c/o Louis Joseph Vance.
Darien 101.

COPY

FAMOUS PLAYERS-LASKY CORPORATION

PARAMOUNT PICTURES

485 FIFTH AVENUE
NEW YORK CITY.

Office of Jesse L. Lasky
Vice President

JANUARY 8, 1926.

MR. WILL HAYS,
MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA INC.,
469 FIFTH AVENUE,
NEW YORK CITY.

Dear Mr. Hays:-

Supplementing your telephone conversation with Mr. Butler of this afternoon in reference to the titles - "BARNUM" - "THE GREAT BARNUM" and "THE GREATEST SHOW ON EARTH", and considering the fact that we have heard indirectly that other producers are about to undertake production of a similar story based on the 'LIFE OF P. T. BARNUM', we wish to be on record as confirming our plans to produce the 'LIFE OF BARNUM'. Plans for this production by our organization have been under way for a period of approximately a year to eighteen months and considerable money has already been spent in acquiring rights - also expenditures in connection with research and data. In view of all this, don't you think a letter from your organization to its members, explaining our position as regards this property, would be helpful to the situation and protect our plans and investment?

Sincerely yours -

(Signed) JESSE L. LASKY

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ATTORNEYS & COUNSELLORS AT LAW
HARRIS F. VARRIER
M. L. MALEVINSKY
ARTHUR F. DRISCOLL
JOSEPH W. MARRAUTH
RICHARD J. MARRAT
ARTHUR B. WALSH
EDWARD S. RAFFERT
JAMES M. ELLIOTT

IN RE

117

January 8, 1926.

Mr. Albert H. T. Banshaf
130 West 42d Street
New York City

Dear Mr. Banshaf:

We are in receipt of your letter of January 6, re the suit begun in Boston by Bessie Klarfain.

We shall immediately take the matter up with Mr. Hoy.

Kindest regards,

Sincerely yours,

Arthur F. Driscoll

Personal

Jos. Lisgar Steed,
Toronto, Canada,
January 9th 1925

Dear Sir,-

A few weeks ago when you were in Toronto, I mailed to you, in care of the Canadian Club of this city, a sketch of a "suggestion", or "idea," which I had previously entered in the "Liberty Magazine" contest.

I asked if you would be so kind as to look it over and let me know whether or not it has merit.

To date I have received neither the manuscript nor your acknowledgment of receipt of it.

I shall consider it a

most special favor if you will please let me know whether or not my letter reached you and if you will kindly favor me with your decision as requested.

Yours very truly,

J. N. DeWolfe

January 9, 1926

Hamilton National Bank,
140 East 42nd Street,
New York,
N. Y.

Attention: Mr. Bake

Gentlemen:

Enclosed herewith, you will find our check in the sum of $1500 as the first weekly payment on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

Auditor

RAK:LE
ENC.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ELMER CLIFTON
Suite 1106-4
441 Lexington Avenue

January 8th, 1926

D. W. Griffith Inc.
1476 Broadway
New York

Dear Sirs:-

Referring to your letter of January 6th proposing a certain settlement of your indebtedness to me for commissions on "WAY DOWN EAST" as of December 31,1925, reported by you to be $7,991.22, I am willing to accept the settlement and terms as outlined with the exception that the last note, which is to be at 120 days, shall be increased from $2000. to $2500., making the total settlement $7500. instead of $7000. as proposed by you. This would be a reduction of practically $500., which I would be willing to grant in response to your request to help you straighten out your financial difficulties satisfactorily. It would at the same time expedite the payment of a debt to me long outstanding.

This is meeting you more than half way to a settlement, and is a fair and generous proposal. On the basis of a settlement for $7500. , payment would be as follows:-

Cash	$1000.
60 Day Note @ 6%	2000.
90 Day Note at 6%	2000.
120 Day Note @ 6%	2500.

While your letter does not mention interest, it was doubtless an oversight.

As to the tax on the road show still in dispute, I do not feel that it is fair to ask me to bear the burden of this item at this time. I propose instead that when the dispute is finally settled, and provided the decision has gone against you, that we than take it up for settlement separately.

I fully agree to the above settlement without prejudice to any of my rights in "WAY DOWN EAST" subsequent to the date of the present accounting, as of December 31, 1925, as reported by you.

If the above is approved, please indicate your acceptance across the face of the duplicate original of this letter, and return same to me together with your check for $1000. and promissory notes as indicated above.

Very truly yours,

Elmer Clifton

BURRELLE'S
PRESS CLIPPING
BUREAU
165 LAFAYETTE STREET
NEW YORK

Sandburg Produces Poetry from Beer And Peanuts—Likes Work and Rest

Carl Sandburg

Was Surprised When Critics Handed Out Flowers Instead Of Brickbats; His Career Lacking in Monotony

By Henry Harrison

I SHOULD like to ramble along beside the person of Carl Sandburg on a gravel country road some afternoon as twilight falls. I should want him dressed exactly as I saw him dressed when he invited me into his dining room in his house at Elmhurst, Ill.,—dressed

epigrammatic. He succeeded. He was sensitive. I liked him better than I liked his poetry. He was gentle, but he was irritable. He was strange.

Finally, I began my interview, having been interviewed myself by mine host.

"I have depths of affection for Sara Teasdale," he went on in answer to a query. "And while I wouldn't want to enter into any off-hand estimate of her poetry, I would make the point that it interested me very much to learn that Gloria Swanson sent a copy of Sara's book to a friend of hers in this country, and in a front page of the book Gloria Swanson had written a very competent sonnet. There is no telling where the audience of a poet is. Sara Teasdale has some highly complex people and some perfectly simple people in her audience, and, like myself, they have depths of affection for her."

that I don't quite understand it. I could easily take much more punishment than I've gotten. The bulk of them are sinners"—this in allusion to the critics—"but there are shining instances of what might be called literary politicians or political literarians."

It is somewhat strange to find Carl Sandburg in the role of motion picture critic. But that is what he is, among other things. He runs a movie column for the Chicago Daily News.

"I've been doing that work for about five years," he began. "I was doing assignments and articles for the News and used a desk near the movie editor. I once asked him for the subbing privilege when he went away on a vacation. I got it. When he took a job suddenly with a big movie company I was called to take his place. I found I got more sleep on the job than on any job I had had. It's much easier to write about murders in the movies than to report real murder trials."

"What do you think of the movies?" I asked.

"They're perhaps the most important and far-reaching single cultural factor, affecting directly twenty million people a day," he answered. "People pay to go to the movies, too. They don't go to a place where they can be instructed about life free of charge. And they choose an hour not when they are fagged or worn, but an hour when they are impressionable, susceptible." And Mr. Sandburg laughed.

"What of the future of the movies?" I queried, dejected by his reply, but hopeful for the future.

"Tremendous," he informed me. "It appears much better." That was all.

Would you like to know Carl Sandburg's favorite actors? Yes? Well, here they are: Charlie Chaplin, Mabel Normand and Carol Dempster (for her work in "Sally of the Sawdust"). Would you also like to know Carl Sandburg's favorite movie directors? No? Well, here they are, anyway: James Cruze and D. W. Griffith.

It's a pity that a picture such as 'Grass,'" went on Mr. Sandburg, "should not have an immense audience." I apprised mine host that in New York "Grass" did rather well. "Not in this blankety blank town," sighed Mr.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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By Henry Harrison

I SHOULD like to ramble along beside the person of Carl Sandburg on a gravel country road some afternoon as twilight falls. I should want him dressed exactly as I saw him dressed when he invited me into his dining room in his house at Elmhurst, Ill.—dressed in a plain shirt, the collar shaped like a V, or like the front part of an exclusive evening gown; dressed with his shirt sleeves rolled up, his brown hands contrasting with the mellow white of his shirt; dressed, in other words, very, very plainly. For when one is dressed plainly one seems to speak plainly. But then, again, I do not doubt that Carl Sandburg speaks plainly at all times; at any rate, sincerely and boldly.

I was going to irritate this man, I said to myself as I sat down to the dining table. And I was going to irritate him purposely, I added, because I wanted the man to reveal himself. I wanted him to say things that he wouldn't say ordinarily, or under ordinary circumstances. I was going to make this man talk, especially the poet in this man talk. And I started out as soon as he mentioned the circus.

"I like the circus," Mr. Sandburg said. He had seen the Ringling Bros.-Barnum & Bailey outfit, then playing in Chicago.

"I don't like the circus at all," I said. "I can see nothing more tragic than the faces of the clowns there. They are not funny at all."

"Well, I go to the circus to weep over the clowns," said Mr. Sandburg. "Sometimes I may laugh outwardly, but I really weep inside of me."

We proceeded to drink our beer, Mr. Sandburg's beer, which is a distant relation to near-beer. By the way, Mr. Sandburg likes beer. He likes peanuts also, especially with his beer. As a matter of fact, he left one measly, tiny peanut for myself, calling my attention to it. I thanked him and continued to partake of my scrambled eggs, rice, lettuce, some kind of berry pie that was delicious and a cup of cold coffee.

One of the little Carl Sandburgs began to question me concerning myself. I answered, and suggested, quite with reason, I assure you, that some day she would be a member of the Lucy Stone League, and a literary critic. Mr. Sandburg dissented. He maintained that she would murder a couple of her husbands, right there in the very town of Elmhurst. Mrs. Sandburg laughed. So did the other Carl Sandburgs. There were several of them present, all very nice.

The luncheon over, we were left to ourselves, Carl and I. I took him in. I liked his burnished silver hair and his pleasant voice. His aluminum-rimmed glasses amused me. His muscular power caught my eye. Even his yellow teeth did not pass unnoticed.

I asked him a number of questions. He pondered, usually, rather long. He deliberately set out to let me have any array of brilliant answers. He tried to be epigrammatic. He succeeded. He was sensitive. I liked him better than I liked his poetry. He was gentle, but he was irritable. He was strange.

Finally, I began my interview, having been interviewed myself by mine host.

"I have depths of affection for Sara Teasdale," he went on in answer to a query. "And while I wouldn't want to enter into any off-hand estimate of her poetry, I would make the point that it interested me very much to learn that Gloria Swanson sent a copy of Sara's book to a friend of hers in this country, and in a front page of the book Gloria Swanson had written a very competent sonnet. There is no telling where the audience of a poet is. Sara Teasdale has some highly complex people and some perfectly simple people in her audience, and, like myself, they have depths of affection for her."

I mentioned the name of Marianne Moore.

"I like her a lot," the poet said of Marianne. "She has glints of personality as fine as Charles Lamb or Heinrich Heine. . . . Shelley? He had a breadth to him, and a light in his eyes that haunts us. . . . Milton? Well, of course, we have to hand it to him for the creation of Beelzebub, and the furtive admiration he had for Beelzebub. . . . As for Kipling, I'd have to go into fine distinctions concerning his verse. His Jungle Book and a number of his short stories are rich in vibrant poetry."

What did Mr. Sandburg think of Edna St. Vincent Millay? Mr. Sandburg thought something of her. Something, anyway, to the extent that he called her "highly metropolitan." And Mr. Sandburg laughed. He generally laughed at his bright replies, or, better, with them. His answer to my mentioning of Poe was just as terse as that to that of Millay—"Purgatory will be easy for Poe after the hell he had on earth."

As much as this interviewer happens to dislike the ostensible poetry of Walt Whitman, just so much does Carl Sandburg like it. "He's healthy," Carl insisted, in allusion to the Long Islander, "and he has rhythms of the earth and the sea. He was a sublimely restful loafer. Where his verse is not interesting as verse it has values as prose—as diary entrees."

Who were Mr. Sandburg's favorite poets? His favorite poets were Stephen Crane, Emily Dickenson, Walt Whitman, Shakespeare. He liked the writers of the Bible poetry, negro spirituals, Chinese poetry, cowboy and negro and hobo songs. Why did Mr. Sandburg like these so very much? The answer was that Mr. Sandburg could write a book on why he liked these so very much, and that some day he might actually do so.

"And, yes," put in Mr. Sandburg, "you might add 'Six French Poets,' by Amy Lowell, and the proverbs of various countries. I believe that some of them contain poetry that ranks among the very best in the world."

Of Kipling, Mr. Sandburg said: "Some of his verse is cheap clap-trap and real demagoguery of a spokesman for imperialist and colonial England. But for real poetry I can cite 'The Brushwood Boy,' 'Without Benefit of Clergy,' 'Wee Willie Winkle' and another one or two."

Mr. Sandburg is surprised at his critics. "I've gotten so many flowers when I expected brickbats or silence that I don't quite understand it. I could easily take much more punishment than I've gotten. The bulk of them are sinners"—this in allusion to the critics—"but there are shining instances of what might be called literary politicians or political literarians."

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"I've been doing that work for about five years," he began. "I was doing assignments and articles for the News and used a desk near the movie editor. I once asked him for the subbing privilege when he went away on a vacation. I got it. When he took a job suddenly with a big movie company I was called to take his place. I found I got more sleep on the job than on any job I had had. It's much easier to write about murders in the movies than to report real murder trials."

"What do you think of the movies?" I asked.

"They're perhaps the most important and far-reaching single cultural factor, affecting directly twenty million people a day," he answered. "People pay to go to the movies, too. They don't go to a place where they can be instructed about life free of charge. And they choose an hour not when they are fagged or worn, but an hour when they are impressionable, susceptible." And Mr. Sandburg laughed.

"What of the future of the movies?" I queried, dejected by his reply, but hopeful for the future.

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It's a pity that a picture such as 'Grass,'" went on Mr. Sandburg, "should not have an immense audience." I apprised mine host that in New York "Grass" did rather well. "Not in this blankety blank town," sighed Mr. Sandburg, referring to Chicago.

And now I'll tell you all about Carl Sandburg. He likes nothing better than the "terrible alternations of hard work and a complete rest in absolute loafing." He plays the guitar. He is not a pipe collector, according to himself, yet he keeps on adding pipes to his collection, which number as much as thirty or forty pipes. He loves to loaf around second-hand book stores. He relishes lettuce and spinach. He likes beer and peanuts. He must like beer and peanuts. He drank most of the beer at our luncheon, and let me have one peanut as a memento. He is the author of Chicago Poems, Cornhuskers, Smoke and Steel, Slabs of the Sunburnt West, The Chicago Race Riots (prose), Rootabaga Stories (which have been translated into French by Leon Balzagette) and Rootabaga Pigeons. The Rootabaga series are, of course, stories for children.

I also learned that Carl Sandburg was born in Galesburg, Ill.; that his ambition is to go up in a chariot of fire as Elijah did; that his favorite sports are basketball, although he doesn't play that any more, and handball. As a matter of fact, he kept playing with a rubber ball against the wall during the course of our chat. I learned that he has a collection of photographs of Lincoln and Lincoln's life; of cartoons, caricatures and reports of the Bureau of Ethnology on Indian folk-lore; that he likes to walk endlessly and deplores the fact that modern hiking is not at all what it used to be (those were the good old days); that he likes to ride a bicycle, and still does; that he has a bunch of newspaper clippings, magazine articles, photographs, Japanese prints, life and death masks, books of documentary character and original sources; that he likes riding in a smoking car with the windows open (that is, if it isn't too cold); that as long as he lives he doesn't suppose that he will ever get used to going to bed at the hours he knows he's supposed to go to bed (he retires at one, two or three in the morning); that he has been an earner of his own bread ever since he was thirteen; a milk wagon driver, a porter in a barber shop, a scene-shifter, a trucker at brick kilns, a pottery workman (these before the age that Booth Tarkington has used for the title of one of his novels), a dish-washer, a wheat-pitcher, a painter, a soldier, a college student, a guitar player, author, a bell-ringer, a janitor, a journalist, a free-lancer and a poet.

TELEPHONES [illegible] ESTABLISHED 1898 NEW JERSEY TELEPHONES [illegible]

OLIVER LAKIN COMPANY

INCORPORATED

REAL ESTATE & MORTGAGES

101 WEST 42ND STREET

New York,
January 10th,1926

David W. Griffith Esq;
#1476 Broadway
New York City

Dear Sir

Regarding your property at #317 West 100th street, we beg to inquire as to whether you would consider Selling the said property;

In the event you would be willing to sell or Lease the same, we would ask you to kindly let us hear from you with particulars as we have a client who would be interested in purchasing same;or if preferable let us know when it would be most convenient for an interview;

Thanking you, we are

Very truly yours
Oliver Lakin Co. Inc;
by
Daniel M. Smith

c/w

File. Mae Marsh

The Country Club Magazine
and Pacific Golf & Motor
[illegible] South Broadway
Los Angeles

Jan. 10th, 1926

Dear Banshaf:

Happy New Year to you, yours, the staff and Kafex (if still extant). I trust the new year will bring to you those remote and mental images which most of us perceive just over the hill as it were. Personally the new year has brought a handsome case of colic to the Arms' menage represented in the person of a sturdy boy who tips the beam at seven pounds and who will answer to the monicker of Brewster Lee Arms when they start pouring the Scotch. We are, of course, very happy, considerably ~~happy~~ healthy and reasonably prosperous.

I am wondering if you would take it upon yourself to nudge Mr. Epping one of these days on the amounts still due Mae. While the home fires are kept burning with some warmth by the businessof magazine publication these extra expenses taken with some very cautious real estate investment in a bear market would make an occasional check or a lump sum quite welcome. Will you do what you can and keep in mind Mae's kindliness of feeling toward Mr. Epping following Margaret's death.

The weather here is in its customary state of gorgeousness. Can it be that there is snow in New York or is that just California propaganda? My kindest regards to Pembleton and warmest for yourself.

G. G. A.

G. G. A. 5

January 11, 1926.

Mr. J. H. De Waltz,
206 Lisgar Street,
Toronto, Canada.

Dear Sir:

In reply to your letter of January 9th, we find no record of the receipt of your manuscript. Mr. Griffith was a guest at the Canadian Club for just a day, in fact less, arriving in Canada in the morning and leaving there on the night train. Your manuscript probably did not reach there until after Mr. Griffith had left, and to the best of our knowledge it was not forwarded on. I would suggest that you communicate with the Canadian Club regarding this matter.

Very truly yours,

Secretary to Mr. Griffith.

January 11, 1926.

The Franklin-Allen Window Cleaning Company, Inc.,
114 Fourth Avenue,
New York City.

Gentlemen:

Replying to your letter of January 4th, I wish to advise that Mr. D. W. Griffith has not rented an apartment at 1060 Park Avenue, New York City.

I would appreciate it if you will kindly advise me the source of your information.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 11,1936

Mr. Elmer Clifton,
441 Lexington Avenue,
New York,
N. Y.

Dear Sir:

Referring to your letter of January 9th in connection with commissions due you on "Way Down East"--it is evident that I did not make myself clear in the matter of the difference of the net amount due you but if you will refer to my letter of January 6th, you will note that the following is stated therein:

> "However, this amount is really $7,248.84; a difference due to a payment of a tax on the road show receipts on "Way Down East" which has been in dispute for some time."

This amount has been in dispute for several years during which time it did not appear on our books but since, we have been forced to pay this. Therefore, you will see that our asking you to accept settlement on the basis of $7,000 is only asking you to accept $248.84 less than is really due you.

If you will supplement your letter of January 9th by another, allowing us to settle this on the basis of $7,000, we will send you our check together with the notes immediately and clean up this entire matter.

Very truly yours,

D. W. GRIFFITH, INC.

By

January 18, 1916.

Mrs. Hill,
595 Riverside Drive,
New York City.

Dear Mrs. Hill:

I showed Miss Hill's photographs as well as her letter of December 31st to Mr. Griffith, and the matter is just as I advised you. Mr. Griffith said there would nothing in his next production for Miss Hill's type. I mentioned the fact, as you requested, that she had grown considerably since he saw her, but even then the characterizations in his next picture require mature types for the support of the star.

Have you tried the Famous Players Lasky Corporation? They have several companies working at the studio all the time and perhaps you might be successful in getting something for Miss Hill.

Regretting my news is not of a more joy-giving nature, I am

Yours very truly,

Secretary to Mr. Griffith.

P. S. Shall I hold the photographs until you call, or mail them to you?

January 18, 1926.

Oliver Sakin Company, Inc.,
141 East 42nd St.,
New York City.

Gentlemen:

Referring to your letter of January 16th I wish to advise that the house at 317 East 160th Street, New York City is owned by the writer, Albert Griffith Gray and not by Mr. David W. Griffith.

If you will have a representative call at this office any morning about 10:30 I will be pleased to discuss the probability of a sale and the particulars.

Very truly yours,

AGG/CC

FAMOUS-LASKY FILM SERVICE LIMITED

Paramount Pictures

111 Bond Street
TORONTO, ONT.

January 15th, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York City, N.Y.

Dear Sirs:

Enclosed herewith please find New York draft for $94.47 in payment of your bill of December 29th, re travelling expenses of D. W. Griffith to Toronto.

Yours very truly,

W. J. O'Neil

WJO/MF

Secretary.

Enc.

ELMER CLIFTON
Suite 1108
441 Lexington Avenue
New York

January 12, 1926

D. W. Griffith Inc.
1476 Broadway
New York

Dear Sirs:-

Acknowledging receipt of your letter of January 11th regarding commissions due me on "WAY DOWN EAST" as of December 31, 1925, I note your explanation of the disputed tax item mentioned in your letter of January 6th, which reduced my commissions from $7,991.22 to $7,248.84. I understand now that this item is no longer in dispute, but is in fact a closed matter and has been paid by you on that basis.

Under the circumstances, I accept the original terms of settlement of the account as contained in your letter of January 6th last, with the exception that the notes shall bear interest at six per cent per annum, and on the understanding, as already indicated to you, that this settlement is without prejudice to any of my rights in "WAY DOWN EAST" as to all issues or re-issues thereof subsequent to December 31, 1925.

Awaiting receipt of check and notes as per your letter, I am

Very truly yours,

Elmer Clifton

La Grange, Ky
Jan. 12, 1928

My dear Uncle David:

Several days before Christmas I received the beautiful tray with the card from "David, Albert and Alma", on it and so I am writing to try to thank you all for it. It is certainly handsome and all my friends have certainly raved over it.

You know its fun to show it to them and have them catch their breath and say "Oh!"

You, I'm sure have forgotten how long it has been since you were in Ky. almost 4 years. Last year we got excited when the paper ran an article saying that you were coming to Ky. to make a picture of the old home place. I wish you would.

I had a letter from Aunt Ruth last week she and Ruth are certainly enjoying life now. I'm anxious to see Aunt Ruth with her false teeth, you know its past three years since I saw her.

We have a little daughter

who will be three years old on April 5th and do you know she has never seen any of her distinguished Griffith Aunts and Uncles

Now isn't that a shame. I think I shall send you her picture so you will know how she looks.

Thank you again for the nice christmas present.

Lovingly

Marguerite G. Butler

Would be delighted to hear from you.

(Mrs. Earl Butler
La Grange
Ky.)

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
COURTLAND SMITH
SECRETARY

DEPARTMENT OF PUBLIC RELATIONS
JASON S. JOY
DIRECTOR

January 15, 1926.

My dear Mr. Griffith:

It has been some time since you were kind enough to address the audience of Station WJZ on the subject of "American Ideals in the Movies". The delay in thanking you for this courtesy does not in any way represent our appreciation of your kindness. The latter is sincere and genuine. We have had numerous comments of satisfaction from "radio fans" at having been permitted to hear you, a man who has been so largely responsible for the development of the industry, still seeing in the future opportunity for expressing still more clearly our great American ideals.

As I think we wrote you previously, we are planning to make a monograph of the addresses made through this Station. For that reason, we are particularly anxious to obtain the text of your talk. There is no urgency about this matter but if you can find time in some of your least busy moments to do this for us, I think it will be decidedly worth while.

Again let me thank you for this kindness and assure you how much we have appreciated it.

With kindest regards, I am

Sincerely yours,

Jason S. Joy

Jason S. Joy.

Mr. David Wark Griffith,
1476 Broadway,
New York City.

January 13, 1930

Mr. Elmer Clifton,
441 Lexington Avenue,
New York,
N. Y.

Dear Sir:

We are enclosing herewith, our check in the amount of $1000 together with three notes each in the amount of $2000 maturing on March 17th, April 17th and May 17th, respectively. This is in full settlement of commissions due you on "Way Down East" up to and including December 31st, 1929 as outlined in our letter of January 6th last. As indicated by you, this settlement is without prejudice to any rights which you might have in subsequent issues on "Way Down East", but however our interpretation of this agreement with you is that it does not cover any issues of "Way Down East" subsequent to the original. That being the case, this account would now be closed.

However, inasmuch as "Way Down East" has been taken off the market as you already know, and is being held for re-issue which will not take place before several years, this matter has no immediate weight.

Very truly yours,

D. W. GRIFFITH, INC.

Auditor

RAT:I
ENC. 4

ELMER CLIFTON

441 Lexington Avenue
Suite 1108-4
New York City

January 14th, 1926

D. W. Griffith, Inc.,
1476 Broadway,
New York, N. Y.

Dear Sirs; ATTENTION: MR. KLUNE

Replying to your favor of January 13th and in accordance with Mr. Klune's request made to Miss Hyde by telephone this morning. I return herewith, your check in my favor for $1000 together with three notes in my favor at 6% aggregating $6000, offered in settlement of my account with you as of December 31st, 1925 as to "Way Down East."

As explained by Miss Hyde, I am unwilling to accept this settlement on the ground that you state in your letter accompanying the check and notes that, your interpretation of our agreement as to "Way Down East," is that it does not cover any issues thereof subsequent to the original and that being the case, the account would now be closed.

I expressly stated to you personally and in my letters negotiating the settlement of the present accounting that I was willing to accept your proposal of settlement on condition precisely that acceptance thereof would in no way prejudice any of my rights in any issues or re-issues of "Way Down East" made subsequent to the accounting as of December 31st, 1925 as rendered by you.

Very truly yours,

Elmer Clifton

CH:SM

January 10, 1951.

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Attention: Mr. Duke

Gentlemen:

We are enclosing herewith, our check in the amount of $800 which is to apply on our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAM:IS
ENC.

January 18, 1926

Mr. Elmer Clifton,
441 Lexington Avenue,
New York,
N. Y.

Dear Sir:

We are enclosing herewith, our check in the amount of $1000 together with three notes each in the amount of $2000 maturing on March 17th, April 17th and May 17th respectively. This is in full settlement of commissions due you on "Way Down East" up to and including December 31st, 1925 as outlined in my letter of January 6th last.

In accordance with your request, we are making this settlement with you without any prejudice to any rights you might have in "Way Down East" subsequent to December 31st, 1925.

If this meets with your entire satisfaction, will you kindly acknowledge receipt of same?

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC. 4

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MURRAY HILL 5970

MOTION PICTURE CAPITAL CORPORATION
61 EAST 46 TH STREET
NEW YORK

WILLIAM H. WALKER
TREASURER

January 16, 1926

D. W. Griffith, Inc.,
1476 Broadway,
New York, N. Y.

Gentlemen:

For your information, we wish to advise you that we hold your note made payable to A. Griffith Grey and endorsed over to us, in the amount of $3,000.00 which is due and payable at our office February 5, 1926, with interest in the amount of $60.00.

Yours very truly,

MOTION PICTURE CAPITAL CORPORATION
By Ira P. Walker
Asst. Treas.

(403)

EIM:FS

3 Pineside Rd
Jan 18/1936

Dear Sir,

I am anxious to get in touch with Mr Charles Ingraham Bolton. I think I saw his name in connection with your production of "America" on the folder as a sponsor or something of the kind. I would like to talk with him & if I know his address I would write him.

Kindly let me know if you know how I can reach him.

Very truly yours
A. W. Loeke-Henry, M.D.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To: Mr. Lloyd

From: G. M. Conway

Date: June 16, 1936.

Time:

Reply to:

Mr. Griffith wants you to acknowledge the attached letter from Mr. Oakes.

Mr. Griffith also wants you to look into the attached letter from H. R. H. Princess Agnes and see whether or not it should be answered.

Please make all replies on back of this memorandum.

(DATE): This Indenture, made the 16th day of JANUARY in 26

LANDLORD: between LONGACRE IMPROVEMENT CORPORATION, incorporated under the laws of the State of New York, hereinafter called "Landlord," and

TENANT: D. W. GRIFFITH, INC. a corporation of the State of New York

hereinafter called "Tenant."

Witnesseth: That the Landlord hereby leases to the Tenant, and the Tenant hereby hires from it as Landlord,

SPACE: Rooms 1107 - 1108 and 1109 in the eleventh story of the building at the Northeasterly corner of Broadway and 42nd Street, in the Borough of Manhattan, City of New York,

TERM: for the term of two (2) years (or until the said term shall sooner cease under the provisions hereof), to commence on the 1st day of MAY nineteen hundred and twenty-six and to end at noon on the 30th day of APRIL, nineteen hundred and twenty-eight, at the annual rental of

RENT: - - - - - - FOUR THOUSAND, SEVEN HUNDRED AND FIFTY - - - - - -

dollars ($ 4,750.00), lawful money of the United States, which the Tenant covenants to pay to the Landlord at its principal office in the City of New York, in equal monthly instalments in advance on the first day of each month during the said term.

This lease is subject to all present or future mortgages of deeds of trust affecting the leased premises.

This letting is upon the following express conditions, each of which the Tenant covenants will be observed and performed throughout the said term, and any violation of any thereof, if followed by written notice so declaring, given by the Landlord or its duly authorized agent and served upon the Tenant or left upon the leased premises, shall terminate the estate hereby granted and the term hereby granted shall thereupon cease and expire, that is to say:

CONDITIONAL LIMITATIONS.

1. The premises hereby leased shall be used and occupied by the Tenant as its office for the transaction of its business motion picture directors and producers; executive offices only. and for no other purpose.

2. Without the prior written consent of the Landlord the term hereby leased shall not be assigned, nor shall any right or interest thereto or therein be conferred on or vested in anyone other than the Tenant, whether by operation of law or otherwise, nor shall the Tenant let, underlet, or permit the leased premises or any part thereof to be used by others for hire.

3. The Tenant shall not make any alterations in, additions or improvements to the leased premises without the prior written consent of the Landlord.

4. The Tenant and the clerks, servants, agents and visitors of the Tenant shall faithfully comply with and observe the rules and regulations hereinafter set forth or hereafter to be made in accordance with the provisions of this lease.

5. No cigars, cigarettes, tobaccos or smokers' articles, theatre or other amusement tickets, men's, youths', boys' or male children's ready-to-wear outer garments, newspapers, magazines or periodicals, shall be sold, handled, distributed, advertised or displayed on or from the leased premises; nor shall the business of a public barber shop or manicuring or chiropodist establishment, or of stenography, typewriting, multigraphing, mimeographing, or any similar occupation, be permitted or carried on or advertised on or from the leased premises, nor shall there be erected, placed, maintained or in any way permitted or suffered upon the leased premises or any part thereof any livery stable, slaughter house, distillery or any manufactory for the making of gunpowder, soap, candles, starch, varnish, vitriol, glue, ink, turpentine or other chemical preparations, or any factory for tanning, dressing or preparing skins, hides or leather, or any sugar manufactory, bakery, steam engine, furnace, smith shop, forge, brass factory or foundry, or nail or other iron foundry or factory, or any other dangerous, noxious or offensive trade or business whatsoever, or any hotel or apartment house, or cafe or restaurant; and no part of the leased premises shall at any time be actually appropriated, used or occupied to or for any other use than that defined in Condition number 1, above.

The parties covenant as follows:

DESERTION.

First.—In case the leased premises shall be deserted or vacated, the Landlord shall have the right and authority to enter the same as the agent of the Tenant, either by force or otherwise, without being liable to any prosecution therefor, and to relet the same as the agent of the Tenant, and receive the rent therefor, and to apply the same to the payment of the rent due hereunder, holding the Tenant liable for any deficiency.

TENANT'S CARE.

Second.—The Tenant shall take good care of the leased premises and the fixtures therein, and, at the expiration or other termination of the term, shall surrender the said premises and fixtures in as good condition as reasonable use will permit. All injury to the building or fixtures caused by moving the property of the Tenant in or out of the said building, and all breakage or other injury done by the Tenant or the agents, clerks, servants or visitors of the Tenant, as well as any damage caused by the overflow or escape of water, steam, gas, electricity or other substance, due to the negligence of the Tenant, or the agents, clerks, servants or visitors of the Tenant, shall be repaired by the Landlord at the expense of the Tenant. The cost thereof shall be determined on statements rendered by the Landlord to the Tenant, and the sum so determined shall be payable to the Landlord upon delivery of such statement, and if not paid within ten days thereafter, the said sum shall become so much additional rent for the succeeding month, payable with the instalment of rent next becoming due, and collectible as such.

ALTERATIONS

Third.—All alterations, additions or improvements upon the leased premises or the building made by either party (except movable furniture put in at the expense of the Tenant and removable without defacing or injuring the building or leased premises) shall become the property of the Landlord, and shall remain upon and be surrendered with the premises as a part thereof at the end of the term without disturbance, molestation or injury.

FIRE

Fourth.—In case of injury to the leased premises or appurtenances by fire or other casualty, the Tenant shall give immediate notice thereof to the Landlord. If the leased premises shall be damaged by fire or other casualty without the fault or neglect of the Tenant, or his agents, clerks, servants or visitors of the Tenant, the injury shall be repaired as speedily as possible after such notice at the expense of the Landlord; but if, without such fault or neglect, the leased premises shall be rendered untenantable by the elements or any other casualty, the rent shall cease until the same shall be repaired as aforesaid. If, without such fault or neglect, the building shall be destroyed by the elements or any other casualty, or so nearly destroyed as to require rebuilding, the rent shall be paid up to the time of such destruction, and from thenceforth this lease shall cease and come to an end. No compensation or claim will be allowed by the Landlord by reason of inconvenience, annoyance or injury to business arising from the necessity of repairing any portion of the building, however the necessity may occur.

DAMAGE.

Fifth.—The Landlord shall not be liable for any damage to any property or person at any time in the leased premises or in said building from steam, gases or electricity, or from water, rain or snow, whether they may leak into, issue or flow from any part of said Building, or from the pipes or plumbing works of the same, or from any other place or quarter. The Tenant shall give to the Landlord or to its agent prompt written notice of any accident to, or defect in, the water pipes, gas pipes, warming apparatus or electric wires, and the same will be remedied by the Landlord with due diligence, subject to the provisions of the paragraph numbered Second, above.

ELEVATORS, HEAT, LIGHT, AND JANITOR SERVICE.

Sixth.—The Landlord covenants that at its expense passenger elevators will be run on business days from 8 a. m. to 6:30 p. m., and that one elevator will be subject to call during other hours of the business days and on Sundays and holidays; that at its expense its janitor will clean and keep in order the leased premises, it being understood and agreed between the parties hereto that no person or persons other than the said janitor, and his assistants will be permitted to enter the leased premises for such purpose; that at its expense it will furnish heat to warm the halls and offices from the 10th day of October to the 1st day of May in each year, if necessary, and a reasonable amount of artificial light for lighting the same; but the Landlord shall not be liable for any failure to supply such elevator, heating, lighting or janitor service not due to gross negligence on its part; nor shall the Landlord be responsible to the Tenant for loss of property in or from said leased premises, or for any damage done to furniture or effects therein, however occurring. The Landlord reserves the privilege of stopping the service of the heating, elevator, water or lighting systems at such times as may be necessary by reason of accident, repairs, alterations or improvements desirable or necessary to be made until such time as said repairs, alterations, or improvements shall have been completed, or whenever the Landlord after the exercise of ordinary diligence is unable to furnish such service by reason of invasion, insurrection, riots, strikes, order of any military, civil or governmental authority or by reason of any shortage of fuel or of necessary supplies due to any extraordinary market conditions or by reason of any other cause not directly controlled by the Landlord.

INSPECTION.

Seventh.—The Owner of the land upon which the leased premises are located and Landlord or its agents shall have the right to enter the leased premises at reasonable hours in the day to examine the same, or to make such alterations and repairs as may be deemed necessary, or to exhibit the same to applicants to hire, and to put on them the usual notices "To Let" or "For Sale," which said notices shall not be removed or interfered with by the Tenant during the six months next preceding the time of the expiration of this lease.

REPAIRS.

Eighth.—The Landlord covenants to keep the unleased portions of the said building in good and substantial repair, so far as concerns the Tenant; but no liability to the Tenant shall accrue under this covenant until the Tenant has given notice in writing to the Landlord or its agent of the specific repairs required to be made, and nothing herein contained shall affect the liability of the Landlord in case of the destruction of the building or the leased premises or injury to the same by fire or other casualty.

RULES AND REGULATIONS.

Ninth.—The Tenant covenants that the following rules, regulations and stipulations and such other and further rules and regulations as the Landlord may make, being in its judgment needful for the safety, care or cleanliness of the building and premises or the comfort of the tenants, shall be faithfully observed and performed by the Tenant and by the clerks, servants, agents and visitors of the Tenant, unless waived by the Landlord, that is to say:

The sidewalks, entries, passages, elevators and staircases shall not be obstructed or used for any other purpose than ingress and egress to and from the respective stores or offices.

The sashes, sash-doors, windows, glass floors and any lights or skylights that reflect or admit light into the halls or other places of said building, shall not be covered or obstructed. The water and wash closets and urinals shall not be used for any other purpose than those for which they were constructed, and the expense of any breakage, stoppage or damage resulting from a violation of this rule shall be borne by the tenant or tenants, who, or whose clerks, agents, servants or licensees shall have caused it. No tenant shall mark, paint, drill into or in any way deface the walls, ceilings, partitions, floors, wood, stone or iron work.

No sign advertisement or notice shall be inscribed, painted or affixed on any part of the outside or inside of the building, except on the window glass and on the directories and sash-doors of offices, and to be of such size, color and style as the Landlord shall determine.

The workmen of the Landlord must be employed by tenants for repairs, painting, lettering and other similar work that may be done on the demised premises.

No tenant shall do or permit anything to be done on said premises, or bring or keep anything therein which shall in any way increase the rate of fire insurance on said building, or on the property kept therein, or obstruct, or interfere with the rights of other tenants, or in any way injure or annoy them or those having business with them; or conflict with the regulations of the Fire Department, or the fire laws, or with any insurance policy upon said building or part thereof, or with any rules or ordinances established by the Board of Health or other governmental authority. No tenant shall use any other method of heating than that supplied by the Landlord.

The Landlord shall have power to prescribe the weight and position of safes, which shall in all cases stand on two-inch thick plank strips to distribute the weight. All damage done to the building by taking in or putting out a safe, or due to its being on the premises, shall be repaired at the expense of the tenant. Safes shall be moved only between 7 a. m. and 9 a. m. and between 4 p. m. and 6 p. m., upon previous notice to the janitor, and the persons employed to move the safes in and out of the building must be acceptable to the Landlord. No freight, furniture, or bulky matter of any description will be received into the building, or carried in the elevators, between the hours of 9 a. m. and 4. p. m.

No tenant shall cause unnecessary labor by reason of carelessness and indifference to the preservation of good order and cleanliness in its premises and in the building.

Nothing shall be thrown by the tenants, their clerks, servants or licensees out of the windows or doors, or down the passages of the buildings. No animals or birds shall be brought or kept in or about the building.

All entrance doors to offices shall be kept closed at all times. Entrance doors must not be left standing open.

The tenants shall use, exclusively, at its own expense, the towel and drinking water service which shall be supplied by those concerns designated by the Landlord.

DEFAULT.

Tenth.—The Tenant further agrees that its covenants and agreements herein contained shall be deemed conditions as well as covenants, and that if default be made in any of such covenants or agreements, this lease shall become null and void thereupon if the Landlord so elect, and shall at any time thereafter give notice accordingly, and thereupon this lease and the term and estate hereby granted shall immediately cease and expire, and the Landlord shall have the right to re-enter the leased premises either by force or otherwise, and dispossess and remove therefrom the Tenant or other occupants thereof and their effects, to store at the cost of the Tenant any personal property then on the leased premises, and to hold said premises as if this lease had not been made; and the Tenant hereby expressly waives the service of notice of intention to re-enter or of instituting legal proceedings to that end. In case of such default and entry, or in case the term shall cease upon breach of any of the conditions of this lease and notice as aforesaid, or in case the term shall be dispossessed by or at the instance of the Landlord for any cause, the rent shall be paid up to the time of such re-entry, disposition or cessation of the term, **pro rata**, and thereafter, at the end of each month until the date hereinabove specified for the end of the full term provided for herein, the Tenant shall pay to the Landlord the deficiency of the net receipts by the Landlord up to that time for rent of said premises (after deducting from the gross receipts the expenses of every kind of the Landlord in connection with letting said premises, and all other costs and payments which in accordance with the terms of this lease would have been borne by the Tenant) as compared with the full amount receivable by the said Landlord up to that time for such rent under the foregoing provisions hereof; but such payments shall be returned to Tenant at the end of the period herein specified for said full term, so far as may be out of any excess of rents received by the Landlord from said premises over the rents receivable according to the said provisions during said period. No right of redemption shall be exercised under any present or future law in case the Tenant shall be dispossessed for any cause, or if the Landlord shall in any other manner obtain possession of the premises in consequence of the violation of the covenants of the Tenant herein contained. The Landlord may restrain any threatened breach of the covenant to observe the conditions of this lease or of any other covenant herein contained; but the mention herein of any particular remedy shall not preclude the Landlord from any remedy he might have either in law or equity; nor shall consent to one act, which would otherwise be a violation, or waiver of, or redress for, one violation, either of covenant or condition, prevent subsequent act which would originally have constituted a violation from having all the force and effect of an original violation.

BANKRUPTCY CLAUSE.

Eleventh.—If the Tenant shall file a petition in bankruptcy or be adjudicated a bankrupt, or make an assignment for the benefit of his or its creditors, or take advantage of any insolvency act, the Landlord may, if it so elect, at any time thereafter terminate this lease for the term thereof, by giving to the Tenant five days' notice in writing of its intention so to do and upon the giving of said notice, this lease and the term thereof shall terminate, expire, and come to an end, as if said date was the original date affixed in this lease for the termination or expiration thereof. That said notice may be given by mail to the Tenant addressed to the demised premises.

SECURITY CLAUSE

Twelfth.—The Tenant has this day deposited with the Landlord the sum of Dollars as security for the full and faithful performance by the Tenant of all the terms and conditions upon the Tenant's part to be performed, which said sum shall be returned to the Tenant after the time fixed as the expiration of the term herein, provided the Tenant has fully and faithfully carried out all of the terms, covenants and conditions on his or its part to be performed.

EXTENSIONS OF TERM.

Thirteenth.—The parties hereto agree that if this lease shall not be terminated before the end of the term hereinbefore provided for, and if the parties shall not at least 30 days before the end of said term agree in writing with respect to a further lease of said premises or part thereof, and the Tenant shall not at least 30 days before the end of said term notify the Landlord in writing that he will not extend this lease, and if thereupon the Landlord shall notify the Tenant in writing at least 20 days before the end of said term that it elects to extend this lease for one year; then this lease and the term thereof shall thereupon and thereby be extended for one year beyond said full term, upon the same terms and with the same effect as if the date to which it is so extended had been herein stated as the date for the end of the full term hereof, and so that at the end of such extended term this lease and the term hereof shall, upon the like conditions be subject to further like extensions for one year, and so from year to year upon the like conditions at the end of each such extension of term; and either party will on request of the other deliver to it a proper written memorandum or acknowledgment of such extension. If the lease made by James Roosevelt, Douglas Robinson and Nicholas Biddle, as Trustees under the will of William Astor, deceased, to The Broadway Corner Company dated December 2, 1909, which lease has been assigned by The Broadway Corner Company to the Landlord, shall not be renewed for a term extending beyond May 1, 1930, this lease, if the term thereof might otherwise extend beyond May 1, 1930, shall cease and expire on April 30, 1930, notwithstanding anything to the contrary herein.

NOTICE.

Fourteenth.—Any notice, demand or communication hereunder to the Tenant shall be validly and sufficiently served, given or made if mailed by registered mail with postage prepaid addressed to the Tenant at the leased premises.

And it is agreed that the provisions hereof shall bind and enure to the legal representatives, successors and assigns of the parties.

In Witness Whereof this indenture has been duly executed by the Landlord and by the Tenant the day and year first above written.

LONGACRE IMPROVEMENT CORPORATION.

By Frank Hoffman

Attest:

Secretary *Pres.*

D.W. GRIFFITH, INC.

Executed by Tenant in the presence of: [L. S.]

By Albert Griffith Gray

Vice-Pres.

State of New York, }
County of New York, } ss.:

On this day of in the year Nineteen Hundred and Twenty-
before me personally came , to be known, who being by me duly sworn did depose and say that he resides in ; that he is the of Longacre Improvement Corp., the corporation described in and which executed the foregoing instrument as Landlord; that he knew the seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

State of New York, }
County of New York, } ss.:

On this day of in the year Nineteen Hundred and Twenty-
before me personally came , to be known, who being by me duly sworn did depose and say that he resides in ; that he is the of
the corporation described in and which executed the foregoing instrument as Tenant; that he knew the seal of said corporation; that the seal affixed to such instrument was such corporate seal; that it was so affixed by order of the Board of Directors of the said corporation and that he signed his name thereto by like order.

State of New York, }
County of New York, } ss.:

On this day of in the year Nineteen Hundred and Twenty-
before me personally came , to me known to be the individual described in and who as Tenant executed the foregoing instrument and acknowledged that he executed the same.

For value received and in consideration of the giving of the within lease, the undersigned guarantees to the Landlord, its successors and assigns, the full performance and observance of all the covenants, conditions and agreements therein provided to be performed and observed by the Tenant, without requiring any notice of non-payment, non--performance or non-observance, or proof or notice or demand whereby to charge the undersigned therefor, nor shall failure of the Landlord to enforce its rights against the Tenant, or concessions made by the Landlord to the Tenant, or any agreement or consent of the Landlord to any modification or change (except increase of rent) of the terms of said lease affect the liability hereunder.

Room No.

LONGACRE IMPROVEMENT
CORPORATION
TO
D.W. GRIFFITH, INC

Lease.

Date January 18th, 1926
Term 2 years
From May 1st, 1926
To April 30th, 1928
Annual Rent $4,750.
Payable Monthly in advance

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ELMER CLIFTON
441 Lexington Avenue
Suite 1108-9
New York City

ATTENTION: MR. KLEIN

January 18th, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Dear Sirs,

I have your letter of January 15th, amending your letter of January 13th, with which you enclosed check and notes aggregating $7,000 in my favor, in settlement of the "Way Down East" accounting as of December 31st, 1925.

Your letter as amended is hereby acknowledged as well as check for $1,000 and three notes aggregating $6,000 which I am accepting, as previously indicated, on the condition that my rights in "Way Down East" subsequent to the accounting of December 31st, 1925 are in no way prejudiced.

Very truly yours,

Elmer Clifton

CH:SM

Canton Ohio
1-19-26.

D. W. Griffith
c/o Dinamount, New York.

Dear Sir.

I had a few days ago the opportunity to see your picture "That Royle Girl" and i want to send you just a few lines of my hearted appreciation and the same time i would like you to give us Picture fans a few more of your real good clean pictures.

Yours very truly
Jos. P. Fritz
213 Cleveland ave N.W.

GIBSFRIED UNIVERSITY

PERCIVAL E. JACKSON
Attorney at Law
Fifty Pine Street
New York
TELEPHONE [illegible]

January 19, 1926.

Banzhaf & Pembleton, Esqs.,
130 West 42nd St.,
New York City.

ATT. MR. RICHTER

Gentlemen: RE: DIAMANT

I send you herewith check to the order of D. W. Griffiths, for $500 in payment of assignment of chattel mortgage, in accordance with our arrangement.

I thank you for your courtesy and cooperation in the matter.

Yours very truly,

PEJ:BC

PEJackson

L. A. Inv. Herald
Jany.

[illegible] 20, 1926

'THAT ROYLE GIRL' GOOD MELODRAMA

The modern girl is vindicated again. Whether she needs it will be left for others to decide.

Nevertheless Edwin Balmer, the author of "That Royle Girl," and D. W. Griffith, director of the screen version which opened at the Hippodrome yesterday, have built up a melodramatic defense against whatever she may do.

Taking the picture as melodrama, and that is all anyone could take it to be, it is good entertainment for those who like to hiss the villain, cheer the hero and weep for the heroine. And that includes approximately 99 44-100 per cent of the great American family.

That Royle girl, splendidly portrayed by Claire Dempster, leads one from the tenement district of Chicago, through the establishment of a male modiste; into the night life of the cabarets; behind the bars of Cook county jail, back again into the freedom of blue skies and pure air.

As a child she picks Abraham Lincoln as her hero, and even though she wanders far from the path of the smug "holier than thou" clan, she never loses sight of the principle set down by the great emancipator.

Miss Dempster keeps her character racing madly throughout. Never once does she lose sight of the fact that the minimum qualification speed is akin to that set for automobile race drivers tuning up for a 500-mile contest. But, when the occasion requires, she lets the pantomime disclose the innermost workings of her mind. She is good. What more can one say?

Added to this, is the unmistakable Griffith touch at all times. He is still capable of putting thrills into the super-melodrama, and he does so, even to an unusually realistic cyclone. He has painted that Royle girl with a deft hand and anyone who has any doubt regarding Miss Dempster's charms, is advised to see the picture.

Harrison Ford as the king of jazzmania, gives an excellent portrayal, while W. C. Fields, portraying the Royle girl's father, gives his usual enjoyable imitation of a slightly inebriated "gyp."

Paul Everton is good as George Baretta, czar of the underworld, and James Kirkwood makes his part of Calvin Clarke, the deputy district attorney, an impressive one.

A trio, porgramed as "direct from the jazz palaces of Chicago," indulges in the type of divertisement made famous a few years ago by Bert Savoy and Jay Brennan.

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SEACORD, RITCHIE & YOUNG
ATTORNEYS AND COUNSELLORS
N. Y. TRUST COMPANY BUILDING
[illegible] MAIN STREET

FREDERICK H. SEACORD
ALBERT RITCHIE
WALTER S. YOUNG

JOHN H. TAYLOR, JR.
EUGENE J. BARRICK

TELEPHONE [illegible]
NEW ROCHELLE

New Rochelle, N. Y. January 29, 1926.

Albert H. T. Banzhaf, Esq.,
130 West 42nd Street,
New York City.

Dear Sir:-

The writer has been requested by Mr. J. Albert Mahlstedt in behalf of S.M.H. Corporation to close the D. W. Griffith, Inc. contract for the sale of the 32 acre parcel at Mamaroneck. I have the original contract which I note closes at your office on February 1st at 1 P.M. and the report of the New York Title & Mortgage Company (Title No. 97756) is also in my possession. Have requested the Title Company to have its representative at the closing and at this writing anticipate no reason why we should be delayed.

I note that Mr. E. W. Hammons has advised you that the contract has been assigned to S.M.H. Corporation, a New York corporation having its principal office at New Rochelle,- Mr. J. Albert Mahlstedt, President and Mr. Earl W. Hammons, Vice-President. I have not had possession of the assignment but one will be delivered to you on the closing.

Yours very truly,

Frederick H. Seacord

FHS:M

January 20, 1936.

Mr. Robert T. Langham,
c.o Diocesan Book Society,
Cathedral Building,
Flinders Street,
Melbourne, Vic., Australia.

Dear Sir:

Mr. Griffith wishes me to acknowledge your recent letter and to thank you for the very nice compliment you paid him therein. He is glad to know that you enjoyed "Sally of the Sawdust" so much, and deeply appreciates the fact that you took the trouble to write to him about it.

Very truly yours,

Secretary to Mr. Griffith.

January 30, 1924.

A. W. Lecka-Lanzy, M. D.,
3 Riverside Drive,
New York, N. Y.

Dear Sir:

We have no record of a Mr. Charles Ingraham Bolton, but a Mr. Charles E. Bolton, an authority on Revolutionary matters, was connected indirectly with the production of Mr. Griffith's "America". However, we are unable to furnish you with his address as it is quite some time since "America" was produced.

Regretting our inability to be of service to you, we are

Yours very truly,

D. W. Griffith, Inc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PRINTING THAT CREATES BUSINESS. DIRECT ADVERTISING SERVICE. OR PRINTED SALESMANSHIP NEWSPAPER ADVERTISING AGENCY

The
C. Warren Gustelius
Owner and Director
SUSQUEHANNA PRESS
NORTHUMBERLAND, PA.

January 21st, 1926

Mr. D. W. Griffith
1476 Broadway
New York City.

My Dear Sir:

I was interested in your comments on censorship and intolerance that appeared on the front page of the Motion Picture Section of a recent issue of the New York Morning Telegraph, and it occurred to me that you might enjoy reading the enclosed booklet, "The Confessions of a Tolerant Man", which I sent to a limited number of my friends and patrons at Christmas time.

The booklet made such a hit that I have been persuaded to adopt a plan for its wide distribution throughout the country. I expect to make some revisions and additions before doing so, however, and if you are not too busy, any suggestions from you would be appreciated.

In speaking of your picture, "Intolerance", to which you referred in the interview mentioned above, I wonder if it would be feasible to produce a motion picture on somewhat broader lines, as suggested by this booklet.

Yours very truly,

C. Warren Gustelius

The Susquehanna Press.

January 22, 1936.

Mr. Willis Latimer,
La Grange, Ky.

Dear Sir:

The enclosed check in the amount of $54.10 is in payment of taxes on Miss Ruth Griffith's house in La Grange, as per your note of January 18th.

Will you kindly acknowledge receipt of this check to the writer at the above address, and not to Miss Ruth Griffith.

Very truly yours,

Secretary to Mr. D. W. Griffith

January 28, 1926

Hamilton National Bank,
150 West 42nd Street,
New York.

Attention: Mr. Hake

Gentlemen:

Enclosed herewith, you will find our check in the amount of $1500 as payment on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAM:IS
Encl.

DAVID W. GRIFFITH

-and-

D. W. GRIFFITH INCORPORATED

-and-

FAMOUS PLAYERS-LASKY CORPORATION

MEMORANDUM OF AGREEMENT

DATED January 19 26

MEMORANDUM OF AGREEMENT entered into the 22nd day of January, 1926, between DAVID W. GRIFFITH, D. W. GRIFFITH, INCORPORATED, a Maryland Corporation, and FAMOUS PLAYERS-LASKY CORPORATION, a New York Corporation.

FIRST: It is mutually understood and agreed between the parties hereto that the second of the three motion pictures to be produced under the direction of the said DAVID W. GRIFFITH, pursuant to agreement between the parties hereto bearing date the 10th day of June, 1924, shall be based on or adapted from THE SORROWS OF SATAN, by Marie Corelli.

SECOND: It is hereby agreed that the said motion picture shall be deemed to be a "big picture" for all purposes under said agreement, including the fixing of the amount payable as compensation, pursuant to Paragraph Fifth of said agreement; but the budget amount allotted for negative cost of the said motion picture shall be the sum of Five Hundred and Fifty Thousand ($550,000) Dollars instead of One Million ($1,000,000) Dollars as in said agreement provided for "big pictures"; and the said sum of $550,000 shall be the basis for the computation of all amounts provided to be paid or deducted, pursuant to the terms of Paragraph Thirteenth of said agreement.

— 150,000

THAT except as modified by this agreement, all the terms and conditions of the agreement dated the 16th day of June, 1926, shall remain in full force and effect.

IN WITNESS WHEREOF, the parties hereto have executed these presents the day and year first above written.

D. W. Griffith

D. W. GRIFFITH, INCORPORATED

By D. W. Griffith
President

FAMOUS PLAYERS-LASKY CORPORATION

By Jesse L. Lasky
First Vice-President.

LORD BEAVERBROOK'S OFFICE,
26, ST BRIDE STREET,
LONDON, E.C.4.

22nd January 1924.

Dear Mr. Griffith,

This is just a brief letter to acknowledge receipt of your two letters, which reached here during my absence in the South of France. I will write you again almost immediately.

Yours sincerely,

Beaverbrook

D. W. Griffith, Esq.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 23, 1936.

State Tax Department,
Albany,
New York.

Attention: Mr. Canfield

Gentlemen:

In reply to your letter of January 18th, please be advised that we desire a hearing on February 10th in connection with the Franchise Taxes assessed against us for the years beginning November 1st, 1933 and 1934.

In regard to the matter of the license fee assessed under Section 181 of the State Tax Law in the amount of $29,491.86--this matter is now in the hands of special counsel and it is impossible for us to have it taken care of simultaneously with the Franchise Tax. However, a hearing will be applied for in this matter at some later date. In the meantime, we desire to clear up the Franchise Tax.

A reply will be appreciated.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS

Grey Street,
Claudelands,
HAMILTON,
Waikato,
NEW ZEALAND.

January, 8th, 1926.

The Secretary,
D. W. Griffith Incorporated,
NEW YORK.

Dear Sir,

I have to thank you for your communication of the 7th inst. informing me of your inability to grant me permission to novelise Mr. Griffith's version of "The Two Orphans", (ORPHANS OF THE STORM).

As it is my wish to trace the holders of the copyright, and as Mr. Griffith's film was made by arrangement with Miss Kate Claxton, I should be indebted to you if you could possibly inform me as to the address of this lady.

I understand that this matter is not really within your scope, but I should be grateful if you could give me some information upon the matter.

Thanking you in anticipation,
Yours truly,

G. M. Ireland

COPY

STATE OF NEW YORK

TAX DEPARTMENT

ALBANY

January 26, 1926

State Tax Department
Corporation Bureau

Attention Mr. Canfield

Refer to File No. Hearing

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Gentlemen:

This department acknowledges receipt of your letter of January 23, 1926.

In view of the fact that the question of the license fee assessed under Section 181 of the tax law has been pending in this office for approximately three years, and that both your representative in the matter and the corporation itself have been advised of such pendency, the Commission feels it is necessary that such matter be terminated.

You are, therefore, advised that hearing will be held at this office on Tuesday, February 9, 1926, at 2 P.M., in connection with such license fee.

Failure to appear will constitute sufficient ground for the affirmation of such fee as assessed.

No further adjournment will be granted.

Yours very truly,

STATE TAX COMMISSION

By

N. W. CANFIELD

Deputy

D

January 26, 1926.

Mr. J. P. Fritz,
213 Cleveland Ave. N. W.,
Canton, Ohio.

Dear Sir:

Mr. Griffith wishes me to acknowledge and thank you for your very kind letter of January 19th regarding his picture "That Royle Girl".

Very truly yours,

Secretary to Mr. Griffith.

January 17, 192[illegible].

Famous Players Lasky Corporation,
485 Fifth Avenue,
New York City.

Gentlemen:

Will you kindly give bearer book of Mr. Ralph Forbes for Mr. Griffith.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

141

WILL H. HAYS
PRESIDENT
CHARLES L. ROOT
SECRETARY

OFFICE OF
GARRETT L. BOON
GENERAL ATTORNEY

January 27, 1926

Albert H. Banzhaf, Esq.,
D.W. Griffith, Inc.,
130 West 42nd St.,
New York City.

Dear Mr. Banzhaf:

For your information and files I am sending you enclosed herewith a copy of Order No. 16 of the Industrial Welfare Commission of the State of California regulating the employment of women and minors in the motion picture industry in California.

Very truly yours,

Garrett Lides

Industrial Welfare Commission Order No. 16
MOTION PICTURE INDUSTRY

INDUSTRIAL WELFARE COMMISSION
STATE OF CALIFORNIA

620 STATE BUILDING SAN FRANCISCO
Southern California Office
931 SUN FINANCE BUILDING LOS ANGELES

. . . . . .

TO WHOM IT MAY CONCERN:

TAKE NOTICE: That pursuant to and by virtue of the authority vested in it by the Statutes of California, 1913, Chapter 324, and amendments thereto, and after public hearing duly had on motion of the Commission in the Assembly Room of the Los Angeles Chamber of Commerce Building, 1151 South Broadway, Los Angeles , on Wednesday, November 18, 1925. notice of said hearing having been duly given in the manner provided by law,

THE INDUSTRIAL WELFARE COMMISSION TO THE STATE OF CALIFORNIA DOES HEREBY ORDER THAT NO PERSON, FIRM OR CORPORATION, EMPLOYING WOMEN OR MINORS IN THE MOTION PICTURE INDUSTRY IN CALIFORNIA SHALL EMPLOY OR SUFFER OR PERMIT ANY WOMAN OR MINOR TO BE EMPLOYED EXCEPT IN ACCORDANCE WITH THE FOLLOWING PROVISIONS:

DEFINITION OF TERMS

EMPLOYER — The term "employer" as used herein shall mean any person, firm or corporation, employing women or minors in the motion picture industry.

EXTRA — The term "extra" as used herein shall mean any woman or minor who is employed on a daily basis to act in motion pictures at a wage of $15.00 or under per day.

Section 1

KEEPING OF RECORDS — Every employer shall keep, in a form and manner approved by the Industrial Welfare Commission, records of the names and addresses, the number of hours worked per day, and the amounts earned by all women and minor employees, such records to be kept on file for at least one year. Male minors shall be marked "M" and female minors "F" on the payroll.

Section 2

FILING REPORTS

Every employer shall furnish to the Commission, at its request, any and all reports or information which the Commission may require to carry out the purposes of the Act creating the Commission; such reports and information to be verified by oath of the person furnishing the same, if, and when, so requested by the Commission.

Section 3

INSPECTION

Every employer shall allow any member of the Commission or any of its duly authorized representatives free access to the place of business of such employer, for the purpose of making inspection of or excerpts from all books, reports, contracts, payrolls, documents or papers of such employer relating to the employment of women and minors and payment therefor by such employer; or for the purpose of making any investigation authorized by the Act creating the Commission.

Section 4

WORKING CONDITIONS

No employer shall employ or suffer or permit any woman or minor to work in any motion picture studio in which the conditions of employment are not in conformity with the standard set forth in Industrial Welfare Commission Order No. 4 amended.

STANDARD CONDITIONS
FOR THE
EMPLOYMENT OF EXTRAS

STANDARD DAY

The term "standard day" as used herein shall mean a period of eight hours commencing with the time an employee is required to and does report for employment. Designated meal periods are not included in employment.

Section 5

PAYMENT OF WAGES

(a) Estimating Time Employed. In estimating time of employment, payment shall be made for all time necessarily consumed at the direction of the studio after extras are told to and do report at the studio. This shall include putting on studio costumes at the studio checking in and out wardrobe and property; rehearsing, and waiting at the studio or on location in weather permitting calls when so directed by the studio. Extras who are required to try on and fit costumes either at studios or costumers shall be paid not less than a full day's wage if afterwards not employed.

(b) Payment for work in excess of standard day's work. In case of emergency, any woman extra may be employed in excess of eight hours provided that for all work in excess of eight hours no employer shall pay any woman extra less than the following scale:

After eight hours and up to ten hours, not less than 1/4 of the daily wage paid; After ten hours and up to twelve hours, not less than 1/2 of the daily wage paid; After twelve hours and up to fourteen hours, not less than 3/4 of the daily wage paid; After fourteen hours, not less than double the daily wage paid.

(c) Form of payment to extras. Every employer shall pay extras in cash or negotiable checks at the completion of each day's work, except that overtime checks if unpaid must be mailed to extras not later than twenty-four hours.

(d) Payment for weather permitting calls. In case of weather permitting calls women and minor extras shall be paid their carfare for reporting. If required to wait they shall be paid their regular wages.

NOTIFICATION OF NIGHT WORK, "WET" WORK, OR DANGEROUS WORK

(e) Employers shall notify extras at the time of the call of the character of the work, when extras are required to do night work, "wet" work, or work of a rough or dangerous character.

NIGHT WORK

(f) Extra women who are required to work at night shall be dismissed in time to permit their return to their homes by public service transportation; otherwise, appropriate transportation shall be provided for them. Meals and hot drinks shall be provided for all extra women who are required to work, if in excess of a standard day, after 11:30 P.M.

WORKING CONDITIONS ON LOCATION

(g) Where women extras work on location, portable toilets affording at least one seat for every twenty women shall be provided, and shall be kept in a clean and sanitary condition. The seats of these portable toilets shall be so screened between each one, and in front, that they afford decent privacy. Adequate washing facilities and pure drinking water shall also be provided for such workers.
Every woman and minor shall be entitled to not less than 1/2 hour for each meal.

Section 6

The Industrial Welfare Commission shall exercise exclusive jurisdiction over all questions arising as to the administration and interpretation of this order.

Section 7 Statutes of California, 1915, Chapter 384, Section 11. "Every employer or other person who, either individually or as an officer, agent or employee of a corporation, or other person, violates or refuses or neglects to comply with the provisions of this Act, or any orders or rulings of this Commission, shall be guilty of a misdemeanor, and upon conviction thereof be punished by a fine of not less than fifty dollars, or by imprisonment for not less than thirty days, or by both such fine and imprisonment."

Section 8 Labor Laws of California, 1915, Chapter 356, Sec. 1. "Any manager, superintendent, foreman or other person having authority from his employer to hire, employ or direct the services of other persons in such employment who shall demand or receive any fee, gift, or other remuneration in consideration of hiring or employing any person to perform work or services for such employer, or permitting said person to continue in said employment, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than three hundred dollars for such offense."

DATED AT SAN FRANCISCO, CALIFORNIA, THIS 8TH DAY OF JANUARY, 1926.

INDUSTRIAL WELFARE COMMISSION
STATE OF CALIFORNIA

ATTEST:
KATHERINE PHILIPS EDSON
Executive Commissioner.

A.B.C. Dohrmann, Chairman
KATHERINE PHILIPS EDSON
WALTER G. MATHEWSON
HENRY W. LOUIS

. . . . . .

NOTICE

NOTHING IN THIS ORDER PREVENTS EMPLOYERS FROM PAYING MORE THAN THE RATES FIXED HEREIN BY THE INDUSTRIAL WELFARE COMMISSION

EVERY EMPLOYER SHALL POST A COPY OF THIS ORDER IN A CONSPICUOUS PLACE WHERE IT CAN BE READ BY THE WOMEN AND MINOR EMPLOYERS.

MAURICE DEICHES
MORRIS GOLDWATER
EDWARD J. FLYNN

TELEPHONE BOWLING GREEN
CABLE: DEICHGOLD, N. Y.

DEICHES, GOLDWATER & FLYNN
COUNSELLORS AT LAW
52 WALL STREET
NEW YORK

January 27th,
1 9 2 6.

Ranshaf & Pembleton, Esqs.
130 West 42nd Street,
New York City.

Attention Mr. Richter

Re: R & R. Realty Co. Inc. vs. Diamant Film Company of America, Inc. and William J. German, and Henri Diamant Berger

Gentlemen:-

In accordance with your request we are enclosing herewith a complete copy of the order to show cause in the above entitled action and the papers upon which it was granted.

This motion originally returnable on Friday, January 29th.1926 has been adjourned by stipulation to February 9th. 1926.

Yours very truly,

DEICHES, GOLDWATER & FLYNN,

By: Norman B Kurlin

NBK/FL.
Enc.

SUPREME COURT : NEW YORK COUNTY

R. & R. REALTY CO., INC., Plaintiff,	
-against-	ORDER TO SHOW CAUSE
DIAMANT FILM COMPANY OF AMERICA, INC., and WILLIAM J. GERMAN, and HENRI DIAMANT BERGER, Defendants.	

UPON the annexed affidavit of ETTA MORSHIN, duly verified the 21st day of January, 1926, and upon the summons and complaint herein, and the chattel mortgage referred to therein, and all the papers and proceedings heretofore had herein, and on motion of DEICHES, GOLDWATER & FLYNN, attorneys for the plaintiff;

L E T the DIAMANT FILM COMPANY OF AMERICA, INC., WILLIAM J. GERMAN and HENRI DIAMANT BERGER, the defendants herein, and each of them, show cause before me, or one of the other Justices of this Court, at Special Term Part I thereof, to be held in and for the County of New York, at the County Courthouse, in the Borough of Manhattan, City of New York, on the 29th day of January 1926, at ten o'clock in the forenoon of that day or as soon thereafter as counsel can be heard,

W H Y an order should not be made enjoining the defendant WILLIAM J. GERMAN from in any wise interfering with the custody, possession and title of the plaintiff in and to the property of the defendant DIAMANT FILM COMPANY OF AMERICA, INC., covered by the chattel mortgage referred

MUSEUM OF MODERN ART FILM LIBRARY

to in the complaint herein; requiring the defendant WILLIAM J. GERMAN to submit to this Court his claim of lien, if any; why a Receiver of the said property should not be appointed, pending final judgment of this court; why the defendant WILLIAM J. GERMAN should not be required to turn over the possession of such property to such Receiver; why he should not be enjoined from further interfering with such property; and why such other and further relief should not be granted as to this Court may seem just and proper;

AND SUFFICIENT CAUSE APPEARING THEREFOR,

L E T the defendants DIAMANT FILM COMPANY OF AMERICA, INC., WILLIAM J. GERMAN and HENRI DIAMANT BERGER be, and they hereby are stayed, enjoined and restrained from in any wise interfering with the custody and control and possession of the said chattels referred to in the chattel mortgage hereinbefore mentioned, pending the hearing and final determination of this motion;

AND SUFFICIENT REASON APPEARING THEREFOR,

L E T service of copies of this order upon the defendants herein, and each of them, personally, on or before the 27th day of January, 1926, be and be deemed good and sufficient service.

Dated, New York, January 25, 1926.

Gaston Mahony
Justice, Supreme Court of the State of New York.

SUPREME COURT: NEW YORK COUNTY

R. & R. REALTY CO.INC., Plaintiff, -against- DIAMANT FILM COMPANY OF AMERICA, INC. WILLIAM J. GERMAN, and HENRY DIAMANT BERGER, Defendants.	AFFIDAVIT

STATE OF NEW YORK)
COUNTY OF NEW YORK : SS:
CITY OF NEW YORK)

ETTA KORSHIN, being duly sworn, deposes and says: That she is the Secretary of the R. & R. REALTY CO.INC. a domestic corporation, and plaintiff herein.

That the defendant DIAMANT FILM COMPANY OF AMERICA, Inc. is a domestic corporation, having its principal place of business at 247 Park Avenue, in the Borough of Manhattan, City of New York. That the said defendant was engaged in business as a producer of motion pictures, and in addition to its New York office, occupied a studio, which it nominally leased from the defendant WILLIAM J. GERMAN. That the said GERMAN is and was a resident of the State of New York at all the times herein referred to, as deponent is informed and verily believes.

That the defendant DIAMANT FILM COMPANY OF AMERICA, Inc., on the 15th day of October, 1925, for a present consideration, executed and delivered to this plaintiff, a series of three (3) promissory notes, each in the sum of Two thousand three hundred and thirty thousand 33/100 ($2,333.33) Dollars, due in thirty (30), sixty (60), and ninety (90) days respectively, and each payable at the Pacific National Bank, 49th Street Branch, in the Borough of Manhattan, City of New York. That the said notes were endorsed by the defendant HENRI DIAMANT BERGER. That as collateral security therefor, the defendant DIAMANT FILM COMPANY OF AMERICA Inc. executed and delivered to the plaintiff, a chattel mortgage covering personal property therein described, which is more fully described in Schedule A, annexed to the complaint herein, and the provisions of which chattel mortgage are set out more fully in the said complaint, reference to which is hereby made as fully as though the same were herein contained.

That all of the said chattels were situated in the studio of the defendant DIAMANT FILM COMPANY OF AMERICA, Inc. in the County of Bergen, State of New Jersey, with the exception of one lamp which was located in the Borough of Manhattan, City, County and State of New York.

That the said chattel mortgage was expressly made subject to a chattel mortgage covering part of theproperty, held by D. W. GRIFFITHS INC., upon which there is now due the

sum of approximately Thirteen hundred ($1300) Dollars, and a certain conditional bill of sale held by MAX MAYER, covering part of the personal property, upon which there is now due the sum of Seventy-six hundred ($7600) Dollars.

That when the first of the said notes became due, the same was duly presented for payment, but payment was not made, and the plaintiff did elect to declare all of said notes due, pursuant to the provision in the said chattel mortgage contained; that the same is therefore now due and payable, except for a credit of Two thousand ($2,000) Dollars applicable to the MAYER conditional bill of sale, leaving a balance of Five thousand ($5,000) Dollars, with interest, due and owing upon the said notes.

That the studio occupied by the defendant DIAMANT FILM COMPANY OF AMERICA, INC. was held under a lease made to it by the defendant WILLIAM J. GERMAN, who was a representative and employe of J. E. BRULATOUR and J. E. BRULATOUR, INC., and who, as your deponent is informed and verily believes, holds the title thereto for the said J. E. BRULATOUR or his corporation, and another interest.

That the said J. E. BRULATOUR, through his said corporation, was engaged in the financing of the operations of the defendant DIAMANT FILM COMPANY OF AMERICA, INC., and as deponent is informed and verily believes, the defendant DIAMANT FILM COMPANY OF AMERICA, INC. never paid any rent for said studio, under some claim of right arising out of the mutual accounts between it and the said BRULATOUR.

However, when plaintiff attempted to foreclose this mortgage, it found that the chattels, with the exception of the said one lamp in New York, were in the studio; and that there was a watchman who said that he was in the employ of the defendan t GERMAN and would permit no access thereto, and that the said WILLIAM J. GERMAN claimed a lien on the said chattels for rent unpaid to him.

That said lien, if any, accrued on November 7, 1925, that being the date of the so-called levy for non-payment of rent.

That the lien of this plaintiff attached as aforesaid, on the 13th day of October, 1925; that the defendant WILLIAM J. GERMAN threatens to sell the property in New Jersey, to satisfy his lien, disregarding the lien of this plaintiff, and meanwhile prevents this plaintiff from taking possession of the property under the chattel mortgage.

That this plaintiff's mortgage was executed in the State, between residents of this State; that it calls for performance within this State, and affects chattels partly in the State and partly without the State; that it was duly filed in the office of the Register of the County of New York, that being the county in which the principal place of business of the mortgagor was situated, and where the chattels in the State of New York were situated, in conformity with the Laws of this State.

That if the defendant GERMAN is permitted to proceed, this plaintiff will be deprived of its rights, it will be compelled to go into a foreign jurisdiction and incur the expense of legal proceedings therein, that may, by operation of the Laws of New Jersey, deprive it of the rights given to it by the Laws of this State, under the contract made in this State; that the property may be sold and is advertised to be sold and disposed of , without notice to this plaintiff, and without regard to the interest and title therein of this plaintiff, and an action has been commenced and is now pending for the relief demanded by the complaint; that a summons has been issued in this action and will be served concurrently therewith.

That unless an injunction is granted pendente lite, a judgment of this Court will be ineffectual, and the plaintiff will be deprived of its legal rights and remedies for a foreclosure of the said mortgage and a sale of the said

chattels, and will suffer substantial and irreparable damage and injury.

That the plaintiff has no adequate remedy at law.

WHEREFORE, deponent prays on behalf of the plaintiff, that the defendant WILLIAM J. GERMAN, be enjoined, pending the hearing and determination of the issue raised by the complaint herein, from in any wise interfering with the custody, possession and title of the plaintiff in and to the property of the DIAMANT FILM COMPANY OF AMERICA, Inc. covered by the said mortgage; that the said defendant WILLIAM J. GERMAN be required to submit to this Court, his claim of lien, if any; and that a Receiver of said property be appointed, pending final judgment of this Court; and that the defendant WILLIAM J. GERMAN be directed to turn over the possession of such property to the said Receiver; and that he be further enjoined from interfering therewith; and that an order to show cause issue requiring the said defendant WILLIAM J. GERMAN, to show cause why such relief should not be granted, pendente lite, and that such order to show cause contain a temporary stay, pending the hearing and determination of this motion; and that such other and further relief be granted as to this Court may seem just and proper.

That the reason why an order to show cause is asked for herein is that the defendant WILLIAM J. GERHAR threatens and intends to sell the said property in disregard of the lien and rights of this plaintiff on February 5th, 1926; and that unless the defendant be restrained from so doing, a judgment of this Court will be rendered ineffectual, and the property wasted and dissipated.

That by reason of the absence of the attorney representing the said defendant, the plaintiff's motion cannot be heard until after the first day of February, 1926, and that by reason thereof the defendant will be able to sell said property, unless enjoined pending the determination of the motion.

That no previous application has been made.

Sworn to before me this
21st day of January, 1926.

Siegfried Morsseff

Notary Public, Kings County
Kings Co. Clk's No. 201, Reg. No. 7413
N. Y. Co. Clk's No. 115, Reg. No. 7413
Term expires March 30, 1926

SUPREME COURT: NEW YORK COUNTY.

- -x

R. & R. REALTY CO. INC.,

Plaintiff,

-against-

DIAMANT FILM COMPANY OF AMERICA, INC. and WILLIAM J. GERMAN, and HENRY DIAMANT BERGER,

Defendants.

- -x

STATE OF NEW YORK,)
:ss:.
COUNTY OF NEW YORK.)

MONROE GOLDWATER, being duly sworn, deposes and says: That he is a member of the firm of Deiches, Goldwater & Flynn, attorneys for the plaintiff in the above entitled action.

That plaintiff has fully and fairly stated this case to deponent, who is one of plaintiff's attorneys, who resides at Crestwood, Westchester County, New York, and whose office address is No. 63 Wall Street, Borough of Manhattan, City, County and State of New York; and that the plaintiff has a good and substantial cause of action upon the merits as deponent believes, after such statement made as aforesaid.

That this action is brought to foreclose a chattel mortgage, and application is made herein to restrain the defendants from disposing of the property covered by this mortgage.

That the action is to be tried at a Special Term of the Supreme Court, and the next term is March, 1926.

That the summons and complaint have not yet been served, but are being issued, and it is intended to serve the same with the order to show cause submitted herewith,

and the affidavits upon which the same is to be granted.
Sworn to before me this Vincent Goldsmith
day of January, 1926.

Supreme Court of the State of New York

COUNTY OF NEW YORK

R. & R. REALTY CO., INC., *Plaintiff* *against* DIAMANT FILM COMPANY OF AMERICA, INC. and WILLIAM J. GERMAN, and HENRI DIAMANT BERGER, *Defendants*	*Summons with Notice*

To the above named defendants

YOU ARE HEREBY SUMMONED to answer the complaint in this action and to serve a copy of your answer, or, if the complaint is not served with this summons, to serve a notice of appearance, on the Plaintiff's Attorney within twenty days after the service of this summons, exclusive of the day of service. In case of your failure to appear or answer, judgment will be taken against you by default for the relief demanded in the complaint.

Dated, January 25th, 1926.

DEICHES, GOLDWATER & FLYNN
Attorneys for Plaintiff
(Office and Post Office Address)
63 WALL STREET
Borough of Manhattan New York City

Affidavit of Service on Individual(s)

City and State of New York, County of ss.:

being duly sworn, deposes and says, that he resides at

and that on the

day of 19 , at No.

, he served the within Summons and Complaint on

the Defendant therein named, by delivering to and leaving a true copy of each thereof with said defendant personally; deponent knew the said person so served as aforesaid to be the same person mentioned and described in said summons and complaint as the defendant therein; deponent is over the age of 21 years and not a party to this action.

Sworn to before me this }
day of 19 }

Affidavit of Service on a Corporation

City and State of New York, County of ss.:

being duly sworn, deposes and says, that he resides at

and that on the

day of 19 , at No.

, he served the within Summons and Complaint on

a corporation, the defendant therein named by delivering to and leaving a true copy of each thereof personally with
an officer of said corporation, to wit, its
deponent knew said corporation so served as aforesaid to be the same corporation mentioned and described in said summons and complaint as the defendant therein, and knew said
to be such officer thereof at that time; deponent is over the age of 21 years and not a party to this action.

Sworn to before me this }
day of 19 }

N. Y. Supreme Court

COUNTY OF NEW YORK.

R. & R. REALTY CO., INC.,

Plaintiff

against

DIAMANT FILM COMPANY OF AMERICA, INC. and WILLIAM J. GERMAN, and HENRI DIAMANT BERGER,

Defendants

Summons

To the Defendant

Notice is hereby given to you that, upon your default to appear, or answer the within summons, judgment will be taken against you for the sum of $..... with interest from the..... day of.....19 ; and the costs of this action.

DEICHES, GOLDWATER & FLYNN
Attorneys for Plaintiff
(Office and Post Office Address)
63 WALL STREET
Borough of Manhattan New York City

SUPREME COURT: NEW YORK COUNTY.

R. & R. REALTY CO.INC.,

Plaintiff,

-against-

DIAMANT FILM COMPANY OF AMERICA, INC. and WILLIAM J. GERMAN, and HENRI DIAMANT BERGER,

Defendants.

COMPLAINT

Plaintiff, complaining of the defendants, by DEICHES, GOLDWATER & FLYNN, its attorneys, respectfully shows to this Court and alleges, as follows:

I. That at all the times hereinafter mentioned, the plaintiff was and still is a domestic corporation, having its principal place of business in the Borough of Manhattan, City, County and State of New York.

II. That at all times hereinafter mentioned, the defendant DIAMANT FILM COMPANY OF AMERICA, INC. was a domestic corporation, having its principal place of business in the Borough of Manhattan, City, County and State of New York.

III. Upon information and belief, that at all the times hereinafter mentioned, the defendants HENRI DIAMANT BERGER and WILLIAM J. GERMAN were, and each of them was a resident of the State of New York.

IV. That heretofore and on or about the 13th day of October, 1925, in the City of New York, the plaintiff loaned to the DIAMANT FILM COMPANY OF AMERICA, Inc., defendant, certain moneys, which moneys the said defendant DIAMANT FILM COMPANY OF AMERICA, Inc. promised and agreed to pay; and the said defendant DIAMANT FILM COMPANY OF AMERICA, Inc. did execute and deliver to the plaintiff, as evidence of said agreement to repay, a certain series of notes, being three (3) in number, each in the sum of Two thousand three hundred and thirty three and 33/100 ($2,333.33) Dollars, with interest, due thirty (30), sixty (60), and ninety (90) days respectively, from the date thereof, to wit, the 13th day of October, 1925, and payable on the Pacific National Bank, 49th Street Branch , in the Borough of Manhattan, City of New York.

V. That the defendant HENRI DIAMANT BERGER, to induce the plaintiff to loan the said moneys to the defendant DIAMANT FILM COMPANY OF AMERICA, Inc., did thereupon endorse the said notes, and the same, so endorsed, were duly delivered to this plaintiff, for a valuable consideration, as aforesaid.

VI. That simultaneously with the execution and delivery of the said notes, and for the consideration aforesaid, and as collateral security for the payment of the same, the defendant DIAMANT FILM COMPANY OF AMERICA, INC. did make and execute and deliver, in the City of New York, to the plaintiff herein, a certain chattel

mortgage covering personal property located in the City, County and State of New York, and in the County of Bergen and State of New Jersey, said personal property being more fully mentioned and described in the said mortgage, and being more fully mentioned and described in Schedule A hereunto annexed and made part hereof.

VII. That the said chattel mortgage was taken subject to a conditional bill of sale held by MAX MAYER on which there is due the sum of Twenty six hundred ($2600) Dollars, and interest, covering part of said property, and also to a chattel mortgage held by D. W. GRIFFITHS INC., upon which there is due the approximate sum of Thirteen hundred ($1300) Dollars and interest.

VIII. That thereupon and thereafter, this plaintiff did duly file said mortgage as required by law, in the office of the Register of the County of New York, that being the County in which the principal place of business of the mortgagor, and some of the chattels aforesaid, were duly situated.

IX. That among other things, the defendant DIAMANT FILM COMPANY OF AMERICA, Inc. did agree, in and by the said chattel mortgage, that should any default be made in the payment of any of said notes, or any part thereof, then and in that event, the entire principal sum then unpaid shall immediately become due and payable.

X. That in and by the said chattel mortgage,

the said DIAMANT FILM COMPANY OF AMERICA, Inc. did sell and convey the said goods and chattels mentioned in the said Schedule A, to this plaintiff, upon condition that if the said DIAMANT FILM COMPANY OF AMERICA, Inc. should well and truly pay unto the plaintiff, its successors and assigns, the full and true sum of Seven thousand ($7,000) Dollars, as evidenced by the said notes, the said conveyance should be void; otherwise to remain in full force and effect; and the said chattel mortgage did further provide , that in the event of the default in thepayment of the said sum of the said notes, or any one or any part thereof, the plaintiff should, and it was thereby authorized and empowered to take the said goods and chattels and to sell and dispose of the same at public or private sale, at the best price obtainable; and out of the moneys arising therefrom, to retain the said sum of Seven thousand ($7,000) Dollars, and all charges touching the same, rendering the overplus, if any, unto the said defendant DIAMANT FILM COMPANY OF AMERICA, Inc.

XI. That on the 13th day of November, 1925, the first of the said series of notes did duly become due, and the same was duly presented for payment at the time and place therein mentioned for payment, and payment then and there demanded, but no part thereof was paid, and the same was thereupon duly protested for non-payment, of all of which the defendants DIAMANT FILM COMPANY OF AMERICA, Inc. and HENRI DIAMANT BERGER had due and timely notice.

XII. That by reason of the premises and pursuant to authority by such chattel mortgage rendered, the plaintiff has elected and does hereby elect that the entire principal sum of the said notes shall become due and payable forthwith, and plaintiff has duly demanded of the defendant DIAMANT FILM COMPANY OF AMERICA, Inc. and the defendant HENRI DIAMANT BERGER, the payment thereof.

XIII. That no part of the said sum has been paid and the full and true sum of Seven thousand ($7,000) Dollars is now due and owing thereon, except the sum of Two thousand ($2,000) Dollars, to which the said DIAMANT FILM COMPANY OF AMERICA, Inc. is or may be entitled to a credit.

XIV. That no part of the said sum of Five thousand ($5,000) Dollars has been paid, and the same remains due and owing to this plaintiff, upon the said indebtedness, with interest thereon from the 13th day of October, 1925.

XV. That the possession of the aforementioned personal property conveyed to this plaintiff as security aforesaid, remains in the defendant DIAMANT FILM COMPANY OF AMERICA, Inc. or the defendant WILLIAM J. GERMAN, as hereinafter appears, who have neglected and refused to deliver the same to this plaintiff, and still neglect and refuse so to do. That some of said personal property is in the County and State of New York.

XVI. That the defendant WILLIAM J. GERMAN has or claims

to have some interest or lien upon such property, which said interest or claim or lien is subsequent and subordinate to the lien acquired by the plaintiff on the aforesaid instrument; by reason of which lien or claim, the defendant WILLIAM J. GERMAN holds and keeps the possession of the said property from the plaintiff.

XVII. That plaintiff has no adequate remedy at law.

XVIII. That no other suit has been had in equity in any of the Courts of the State of New York, for the relief herein prayed for, as plaintiff is informed and verily believes.

WHEREFORE, plaintiff demands judgment, that the defendants be barred and foreclosed of all right, title and interest or lien upon the said property, and that the same be sold according to law; that out of the proceeds thereof, the plaintiff be paid, the amount of its said lien thereon, together with interest and costs of this action; that the defendant DIAMANT FILM COMPANY OF AMERICA, Inc. and the defendant HENRI DIAMANT BERGER be adjudged to pay to the plaintiff, any deficiency that may remain after paying moneys arising upon or by reason of such sale; that the defendant WILLIAM J. GERMAN be enjoined from interfering with the taking and possession of the said property, and from interfering with the possession, custody and control thereof, and from taking any

proceedings with respect to the said property or the foreclosure of his subordinate lien thereon; that such injunction issue pending this action, and that a permanent injunction issue herein in connection with the final judgment; that a Receiver be appointed of the said property, to take possession and hold the same, until a sale can be had, according to law, with the usual powers; and that such other and further relief be granted, as to this Court may seem just and proper.

DEICHES, GOLDWATER & FLYNN,
Attorneys for Plaintiff,
63 Wall Street,
Borough of Manhattan,
City of New York.

STATE OF NEW YORK }ss:
COUNTY OF NEW YORK }
CITY OF NEW YORK }

ETTA KORSHIN, being duly sworn, deposes and says that she is the Secretary of the R. & R. REALTY CO. INC., the plaintiff in the within action; that she has read the foregoing complaint, and knows the contents thereof; that the same is true to her own knowledge, except as to the matters therein stated to be alleged upon information and belief, and that as to those matters, she believes it to be true.

That the reason why this verification is made by deponent is that she is an officer, to wit: the Secretary of R. & R. REALTY CO. INC., which is a domestic corporation, and is familiar with the facts and circumstances herein.

And the sources of deponent's information and the grounds of her belief, as to all matters not therein stated upon her knowledge are as follows: Transactions had by deponent as such officerof the corporation.

Sworn to before me this
21st day of January, 1926.

Etta Korshin

Siegfried Morsenoff

Notary Public, Kings County
Kings Co. Clk's No. [illegible] No. 7233
N. Y. Co. Clk's No. [illegible] No. 7443
Term expires March 30, 1926

SCHEDULE A.

2 new type Sunlight Arcs, complete
8 130 ampere new type Kliegl Spotlights
14 standard Kohl Sunsides
1 Kohl 3 light effect dome
2 SA 10-20 Kohl Baby Spotlights
1 New type Sunlight Arc without tripod
2-150 K.W.G.E. 125 v D.C. 2 w Generator coupled to
200 H.P. type 1 Q induction motor 60 cycs 440-400
R.P.M.
1-175 K.W.G.E. 125 v D.C. 2w Generator direct connected
to 300 HP Synchronous motor 60 cycs 440-1200 R.P.M.
2-250 KVA G.E. Type H, Form L, 60 Cys, 1 Ph. 2300-230/460 v.
2-150 KVA G. E. Type H. Form HS, 60 Cys. 1 Ph. 2300-230/460v.
4-100 KVA G. E. Type H. Form H, 60 Cys. 1 Ph. 2300-110/220 v.
(including 10-74" Blue Vermont Marble fully equipped
with all switches, cutouts, meters, etc.

DOORS.

3 Panel 3' x 7'6"
4 Panel 3' x 7'
1 Jam 3' x 7'
3 Panel 2'8" x 8
6 Panel 2'8" x 7'6"
3 Dungeon 3' x 5'
1 Dungeon 3' x 8'
5 Panel 2' 6 x 5'
2' Panel 2' 9"x6'
1 Panel 3' x 7'
4 Panel 3' x 7'
1 Mail Box
2 Gothic Windows 2'6" ~~x~~
4'2"
3 Circle Windows 3'-6'-5"
2 Circle Windows 2'-6'-5"
2 French Sash 1'-4½-7'-8'
5 Pilaster, 9"-7'-9"
1 Cush. 4'-5'-7½"
1 Panarian dome 2'-6"-5'-6"
2 Drums " Over all 4'-10'
Double doors circular head 4'-10'
2 Panel doors 2'7'-6" 8' Light
1 French exterior door 3'-3"-7'-6"
Exterior doors 3'-6"-7'
1 Post 11"-8"-3'-8"
1 Column Base 18"-18"
7 Panels 5'-4"-6'
1 Panel 6'-6'
4 Panels 6'-7'-8"
1 Counter 3'-4"-6'
4 Subury doors 3'-4"-6'-6"
2 Subury 2'-9"-6'-6"
1 Top of Hitch 1'-3"-2'-4"
1 Arch Opening of circular
head 5'-10'
library book case circular 3'-11'-1"
1 Arch 4'-10'-3"
1 Arch 4'-6"-9'
3 Circular Sweeps 4'-3½"-5'
1 Mullen Window, 6'-6"-7'
2 Fruited Pilasters 7½"-6'-9"
4 Circular Arches 4'-7'-8"
4 Circular Arches 2'-6"-5'
1 Circular Arch 5-9'-9"
10 Bases
1 Arch opening 4'-2"-10'
Jail Pieces

2 doors 3'-4'-2"
1 door 3'-4 6"-6'-8"
2 half doors 9 lights 2'-10"-6'-8"
2 half doors 9 lights 3'-10"-6'-8"
1 8 light door 3'-7'
2 circular head doors 3'-6"-7'-8"
1 Jail door 3'-7'
3 Arches 4'-8"-7'-1½" Over all 4'-8"-7'-1½"
1 Door 3'-2"-8'-8"
1 Sweep 4'-6"-9'
1 Arch 4'-10'
6 Window frames 30"-5'-6" Over all 5'-10"
1 Pr. French windows 3'-6'-6" and frames
1 double French windows 2'-4"-2'-10" Over all 5'-6"
1 Double French window Over all 5'-5"
with transom 3'-4"-5'-5"
4 Sash 8 lights 3'-6"-2'
5 Sash 4 lights 7'-1'-5"
1 Sash 12 lights 5'-4½"-1'-7"
1 Sash 4 lights lettered glass 3'-7"-2'-7½
2 Sash 6 lights 3'-2"-3'-10"
1 Sash lettered glass 2'-1½"-5'-3½"
7 Fr euch exterior windows 2'-9"-4'
1 French exterior windows 3'-4'-1½"
2 French exterior windows 2'-10"-2'-10"
1 Kitchen Cabinet 4'-7"-1'-9"
1 French Exterior window 2'-6"-3'
1 Window Jamp 6'-5'-5"
1 Sash lettered glass 2'-3"-1'-7"
3 Sash round tap 4'-3¼" 3'-4"
1 Sash 4 lights 4'-6"-1'-5"
1 Gothic Lattice Window 9'-6" 2'-8"
1 Window Frame 8'-10"-3'
2 Window Frame 2'-9"-2"-3'
1 Exterior sash 5'-7 3/8"-3'
2 Window sash 2'-8"-2'
1 Window sash 4'-3'
3 Gothic Exterior Window 3'-3"-3'
1 Frame and sash 3'-8"-3'-2"
2 half barn doors 8'-10"-3'-6"
21like this sash 8 lights 2'-3'-6"
1 Judge'e stand Over all 4'-10(
4 Plaster Model doll 1'-9" 7'-3" Wide Righ
1 Plaster Model 1'-9"-5'-6"
1 Plaster Model 1'-9"-12'-3"
7 Plaster Models 1'-9"-4'-11"
1 Pr. Scroll sash 1'-1½"-7'-10"
7 Posts 12"-12"-3'-2"
2 Posts 9"-9"-3'-5"
1 Post 12"-12"-3'-3"
1 Post 1'-1½"-2'-10½"
1 Post 11"-8"-3'-9"
4 Posts 5"-5½"-3'
2 Posts 5"-5"-2'-9"
8 Top Jail Bars 1'-3"-6'
1 Partition 8'-9'-3"
12 Flat Pilaster 1'-4"-6'-8"
9 Newl Posts 12"-12"-5'-7"
11 Newl Posts 10"-3'
5 Newl Posts 9½"-9½"-2'-9"
10 Flat Pilaster Panel 1'-7½"-12'-4"
6 Flat 1 Panel Pilaster 1'-3"-12'-3"
2 small columns 7"-6'

SIGNIFIES

6x4	12 lights
4x4	each
2-3' 6"x3	4 lights
1-2' x 3'	12 lights
2-3'x3'	12 lights
1-2' 6" x 3'	12 lights
1-3'x3'	12 lights
2'3"x4'11"	15 lights
2-34" x 36"	1 light
"	6 lights
4'x20"	8 lights
2-13"x2'6"	8 lights
1-1'6"x2'3"	6 lights
1-2' x 2'	4 lights
1-3'6" x 1'5"	1 light
2'x2'-4"	1 light
1'6" x3'	1 light
2-3'x 1'7"	3 lights
3 'x34"	9 lights
4'x6'	12 lights
5'x2'5"	16 lights
3'8"x5'	12 lights
3'2" x 5'	2 lights
34" x 21"	2 lights
2'6" x 3'	16 lights
2'6"x4'	9 lights
3'x4'2"	6 lights
3' 2" x 5	prison
3'2"x5	6 lights (French)

STATE OF NEW YORK
COUNTY OF } ss.:
CITY OF NEW YORK

.....being duly sworn, deposes and says: that he is.....of the.....herein; that he has read the foregoing .....and knows the contents thereof; that the same is true of his own knowledge except as to the matters therein stated to be alleged upon information and belief, and as to those matters he believes it to be true.

The reason why this verification is made by deponent is that he is an officer, to wit, the..... of the..... which is a.....corporation, and is familiar with the facts and circumstances herein.

The sources of deponent's information and the grounds of his belief as to all matters not therein stated upon .....knowledge are as follows:

Sworn to before me this
day of 192

Commissioner of Deeds, City of New York
Notary Public, County.

STATE OF NEW YORK
COUNTY OF } ss.:
CITY OF NEW YORK

.....being duly sworn, deposes and says that he is.....the age of.....years. That on the.....day of.....192 , at No.....in the..... he served the foregoing.....upon..... in this action, by..... delivering to and leaving personally with said....., a true copy thereof.

Deponent further says that he knew the person aforesaid to be the person mentioned and described in..... .....

Sworn to before me this
day of 192

Commissioner of Deeds, City of New York
Notary Public, County.

SIR:

Please take notice that the within is a copy of a
this day duly made and entered herein in the office of the Clerk of
Dated, N. Y. 19

Yours &c.,
DEICHES, GOLDWATER & FLYNN,
Attorneys for
Office and Post Office Address
No. 63 Wall Street,
Borough of Manhattan,
New York City

To
Esq.
Attorney for

SIR:

Take notice that an order of which the within is a copy, will be presented to Mr. Justice at
Term Part of this Court at the Court House in the Borough of
in the City of New York, on the
day of 19
at M., for settlement and entry in the within entitled action,
Dated, N. Y. 19

Yours, &c.,
DEICHES, GOLDWATER & FLYNN,
Attorneys for
Office and Post Office Address,
No. 63 Wall Street,
Borough of Manhattan,
New York City.

To
Esq.,
Attorneys for

SUPREME COURT:NEW YORK COUNTY.

R. & R. REALTY CO.,INC.,

Plaintiff,

-against-

DIAMANT FILM COMPANY OF AMERICA, INC, and WILLIAM J. GERMAN, and HENRI DIAMANT BERGER,

Defendants.

ORDER TO SHOW CAUSE, AFFIDAVITS, SUMMONS AND COMPLAINT.

DEICHES, GOLDWATER & FLYNN,
Attorneys for Plaintiff
No. 63 Wall Street,
Borough of Manhattan,
New York City

Due service of a copy of the within
is hereby admitted.
Dated, New York, 19

THE Film DAILY

Page 27

was not his first professional experience, for he was connected with the speaking stage for many years as an actor. Everybody knows the highlights of "D. W." Who in America has not seen "The Birth of a Nation"? It was Griffith who made "Hearts of the World," "Broken Blossoms," "The Love Flower," "Dream Street," "Way Down East," "Orphans of the Storm," "One Exciting Night," "The White Rose," "America," "Intolerance," "Sally of the Sawdust." He is now at work at the Paramount studio in Long Island, N. Y., on "The Sorrows of Satan." Griffith is now under contract with Famous Players. Prior to this, he made pictures for United Artists

Address: 1470 Broadway, New York

Personal Property Return

Form 10-1926-20M

1926

ORDINARY BUSINESS CORPORATIONS
(See instructions on third page)

PENALTY for failure to file report on or before March 15, 1926. Thereafter additional penalty of $1 for each delay of 10 days, or fraction thereof, up to May 31. Further penalties on and after June 1.

Date of notification of tentative assessment 1926

Received in office of State Tax Commission 1926

STATE TAX COMMISSION OF MARYLAND
Union Trust Building
Baltimore

REPORT AS OF JANUARY 1, 1926, OF D. W. GRIFFITH, INCORPORATED
(Name of Corporation)

Mailing address 1476 Broadway, New York City

1. Date of incorporation June 30th, 1920 Place of incorporation Maryland

2. Nature of business conducted Producers of Motion Pictures

3. Where is the main office of such corporation in this State for the transaction of business actually situated? If such office is located in an incorporated city, please so state. If not, then give the name of county in which located.
No office for transaction of business-principal office in Maryland-location No. 101 East Lafette Street, Baltimore, Maryland.

4. Does the company transact all or any part of its business in the State of Maryland? No

4a. If the company is a new one (operating in Maryland) state whether or not it succeeds an established business, giving name thereof No

5. Names and addresses of officers:

	Names	Addresses
President	D. W. GRIFFITH	Mamaroneck, New York.
Secretary	A. H. T. BANZHAF	130 West 42nd St., New York City.
Treasurer	J. C. EPPING	1476 Broadway, New York City.

6. DIRECTORS

Names	Names
D. W. GRIFFITH	Mamaroneck, New York.
LEE BENOIST	40 Wall Street, New York.
A. H. T. BANZHAF	130 West 42nd St., New York.
A. L. GREY	1476 Broadway, New York.
GERRITT J. LLOYD	1476 Broadway, N.Y.C.

7. CAPITALIZATION (See Instruction No. 3)

	Par Per Share	Authorized		Stock Certificates Issued For		Stock Subscribed For But No Certificates Issued	
		No. of Shares	Amount	No. of Shares	Amount	No. of Shares	Amount
~~XXXXXX~~ Common Stock	$ none	125000	$ none	121693	$1,083,199.75	No	$ None
Preferred Stock	$ none	375000	$ none	375000	$2,000,000	No	$ None
Other Classes	$		$		$		$
Total	$ none	500000	$ none	496693	$3,283,199.75	No	$ None

PERSONAL PROPERTY OF THE CORPORATION IN MARYLAND

Each question must be answered—see instruction No. 4 and Warning

		Full Value	Highest amount of insurance any time during year
6. Fixtures (other than machinery)		$	$
9. Furniture and equipment (not to include machinery)		$	$
10. Stock in trade (other than raw material) during year 1925 — (a) Merchandise and stock in trade not manufactured by the corporation (other than raw material used in manufacture)	Highest value	$	$
	Lowest value	$	
	Average value	$	
(b) Merchandise manufactured by the corporation and raw material (including raw material in process)	Highest value	$	$
	Lowest value	$	
	Average value	$	
(c) Total cost of raw material purchased during year 1925		$	
(d) Total cost of all other merchandise during year 1925		$	
11. Ships, steamers, dredging machines and water craft of all kinds. State kinds and number		$	$
12. Live stock (kinds and number)		$	
13. NOTE: If more than one, affix separate sheet, listing each vehicle separately. — Motor vehicles (how many?)			
Make and type			
Year manufactured			
Date when purchased ..... Cost, $			
If truck, give capacity			
14. Other vehicles (kind and number)		$ Full value	$
15. Total gross sales, or amount of business transacted during the year 1925		$	
16. Tools and machinery owned by the corporation actually employed by it in manufacturing			
(a) Cost		$	
(b) Date of purchase			Insurance
(c) Valuation as now carried on books		$	$
(d) Method of valuation			
17. Tools and machinery not actually employed in manufacturing		$	$
18. Other tangible personal property (not included in any item above classified). Give description of property.			
(a) Owned by the corporation		$	$
(b) Owned by others and held by the corporation		$	$

19. City, taxing district (e. g. new Baltimore Annex), or county in which the tangible personal property returned in this schedule is located. If in more than one locality, specify kind and value in each place separately.....

	Date	Amount
30. All inventories taken during 1925 (Not to include real estate.)		$
		$

(a) Specify classes of properties included in inventories .....

(b) What classes of properties are not included? .....

(c) On what basis are inventories taken, whether actual cost, ceiling value, etc.? .....

31. At what time during 1925 was the amount of merchandise highest? .....

32. At what time during 1925 was the amount of merchandise lowest? .....

33. Securities held by the corporation, being schedule of dividend-paying shares in foreign corporations, and of interest paying bonds and other evidences of debt issued by individuals, firms or domestic or foreign corporations or by any State or political subdivision of a State other than the State of Maryland and its political subdivisions (par or face value).

This is not to include mortgages on property in Maryland, or commercial paper given in due course of business on account of purchase of goods.

.....

.....

.....

(Corporate Seal)

Date .....

.....
Signature of Officer of Corporation

STATE OF ~~MARYLAND~~ New York, New York to wit:
City or County

Albert H. T. Banshaf the Secretary of the
Name of officer Designation of officer

D. W. GRIFFITH, INCORPORATED a corporation, being duly sworn made oath that he has carefully read the instructions on this form and that the foregoing is a return of all the personal property of every kind and description within the State of Maryland required to be returned under this schedule, owned or held by the said corporation on January 1, 1926, and that the property has been valued at its full cash value without reference to a forced sale; and that the statements contained in this schedule are full, correct and true, without evasion or mental reservation whatsoever and that the list of stockholders filed on behalf of the corporation for use in connection with this report is a full and correct list of the stockholders and of the respective places where they reside, so far as is required by law.

Sworn and subscribed to before me this 28th day of January, 1926.

.....
Notary Public

INSTRUCTIONS
(Read Carefully)

1. *The information called for in this report is required by law*, and refers to the 12 calendar months of 1925. If the company has not been engaged in business for the whole year, the report must cover the period during which the company was so engaged.

2. *The fact that the company has not organized for business or has transacted no business* does not relieve it from filing a report. In all cases a report must be filed and the company's status stated under oath.

3. *Franchise Tax.* If the company's entire authorized capital stock was not issued on January 1, 1926, then the number of shares issued and outstanding on said date must be stated on this form which must be filed not later than March 15, 1926, otherwise, under the law the franchise tax will be calculated on the entire *authorized*, and not on the *issued* shares of capital stock. Every block in question No. 7 must be answered.

4. *All blank spaces* calling for information must be filled out. If there is nothing to return as to any item the word "no" or "none" must be written in such blank spaces.

5. Explanatory remarks may be made by memoranda or letter, to be treated as a part of this report.

6. *Real estate is not to be reported.*

WARNING: In all cases where these instructions are ignored, it will be assumed that the corporation desires the State Tax Commission to draw inferences most unfavorable to the corporation.

NOTE: No entries are to be made on this page by the officers of the corporation.

Aggregate capital stock on which franchise tax is calculated $.....

Franchise Tax ..... $.....

Penalty for failure to file report by March 15, 1955..... $.....

Tentative assessed valuation of tangible personal property subject to { State and Local Tax $..... / State Tax only $..... }

Assessment entered....., 1954

.....

.....

.....

Commissioners

DISTRIBUTION TO LOCALITIES.

	NO. OF SHARES	ASSESSMENT
BALTIMORE CITY		
BALTIMORE CITY NEW AREA		
COUNTY		
TOTAL		

INCORPORATED TOWNS

TOWN	NO. OF SHARES	ASSESSMENT

State assessment subject to tax $..... Tax $.....

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 20, 1916.

Mr. J. A. Harmins,
London, England

Dear Mr. Harmins:

Mr. William Vogel is going to see what he can do with "His Darker Self" in England. His representative may call on you or write you. If so please turn over to him the print that is there. Just where this is I don't know. I left it when I was there with you and Gifford, and Rowland was to give it a try-out, but that was the last I ever heard of it, so if Gifford or Rowland have it get it away from them and turn it over to these people.

I would like to have a letter stating just how things are breaking with you and what the prospects are, etc. By the way Bert McKenzie was in yesterday and told me that Kyra is visiting you people. He said he wasn't interested in her, but use your own judgment.

Everything is running along here just about the same as usual. All are well and send best wishes.

Very truly yours,

General Manager,

D. W. Griffith, Inc.

AGG/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 28, 1926.

Mr. William Vogel,
130 West 44th Street,
New York City.

Dear Mr. Vogel:

This is to confirm our talk relative to "His Darker Self" and also to serve as a reminder. As per my telephone conversation, I will be pleased to put this picture in your hands and depend upon you to do your utmost to get me some money out of it.

If you representative in London wishes to get a print of "His Darker Self" if he will get in touch with Mr. J. A. Manning care of the Famous Players London office, Mr. Manning will turn a print over to him.

Very truly yours,

AGG/CC

President,

G & H Pictures Corporation.

Kentucky State Federation of
Business and Professional Women's Clubs

New York, N. Y.
July 26 1926.

Miss P. M. Conway -
1476 Broadway.
New York, N. Y.

My Dear Miss Conway:-

If possible will you kindly arrange a ten minute interview with Mr. Griffith for me, as per our telephone conversation of Thursday. The object of this interview is to present to Mr. Griffith a plan which may be of mutual advantage.

As State President of the above organization, as well as Executive Secretary of the

Kentucky State Federation of
Business and Professional Women's Clubs

Red Cross, of Fulton County, Kentucky. I feel that Mr. Griffith will willingly grant me this brief interview.

Please advise by telephone Knightsbridge 2303 the time the interview may be arranged, and I might advise that I could make it convenient on Sunday if no other time is available, and thanking you most cordially, I am —

Very truly yours,
Sue S. Kenzer Pres.
Ky. Federation,
Business and
Professional Women's Clubs.

B. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 28,1946.

To Whom It May Concern:-

This is to certify that Mr. Joe Pence was in our employ for a period of four years during which time he occupied a position as Pantry and Kitchen Man and at one time Assistant Cook.

During the period of his employment, he proved hi self very efficient in every way and we do not hesitate to recommend him.

D. W. GRIFFITH STUDIO RESTAURANT

Manager

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

January 29, 1926.

Hamilton National Bank,
15 East 42nd Street,
New York,
N. Y.

Attention: Mr. Hake

Gentlemen:

We are enclosing herewith, our check in the amount of $1500 to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:DS
ENC.

San Francisco, Calif.
January 29th 1926

Dear David -

I have not seen you since you was a boy, living on West Chestnut Street, in Louisville Kentucky.

At that time I was a girl and ran away to marry my school-mate. Your brother Jake and my own cousin Ella, his wife, helped us along, planned everything for us, and made arrangements for us to come to your home and board with your two sisters.

Jake and I made life almost unbearable for you, teasing you by knocking at your locked door whenever you went in to practice or study. You had made up your mind to be an actor and you truly lived your ambition.

I saw you in a stock Company and was glad you could have your hearts desire.

Some years later I had the

great pleasure of seeing your most marvelous pictures.

To say I was proud of your wonderful success would be putting it only lightly. My mind reverted back to dear, departed Jake and I truly wished he could have been spared to share your success.

I have tried to locate his wife, Ella Carruthers Griffith, ever since coming west but have not found her yet. Will you please send me her name and address?

Ella and I were pals, she used to be my brothers sweet-heart until Jake came along—and then she fell so desperately in love with him she forgot Ed even existed. We lived on the same block and were always together when girls. After we married we visited and our babies played together, until I came out West with my dear husband, as he had tuberculosis,

and was sent to Colorado. He died and I had to raise the five babies all alone.

For five years I wrote Insurance in Seattle, and for some time was on the road as a saleswoman. I went in business for myself until I had a bugle down from trying to do more than my share, so you see I have had varied experiences.

To-day I am in a Coat and Suit House as a saleswoman, here in Frisco. Four of the children are married - the two girls have their homes in Seattle, one son lives in Portland and another in Los Angeles.

My youngest is now eighteen years of age and we have a flat and keep house. He has been very successful in the garage and I hoped we could be together for a number of years - he is now considering a proposition in another town and I have been

brought to the realization that my sacrifices are no longer necessary. I felt like a fifth wheel and wondered what I could now turn to as a further life work. All these years I have had ambitions, but I have had to forget self and just give my very life's blood for my little brood, raising them alone and their only support.

Now the last one is ready to leave the nest - I am a young woman, everyone takes me to be no older than thirty-five, as I have never dissipated and have studied and kept up to date. So now I feel I can do the one thing I have always craved to do, "write for moving pictures".

I have passed through so much, I can live the life of my characters, and also place myself in the position of the audience - My one greatest asset has been a sunny disposition

and the ability to see the comical side of everything. The "Mrs Wiggs of the Cabbage Patch". I have been optimistic and happy through all my struggles in life - that humorous streak has helped me to succeed as a provider.

For years I have imagined some of my experiences pictured on the screen and feel they would interest an audience with a tension, relieved by laughter. Just my trip from Denver and getting settled in Seattle is so full of pathos and comedy it would be a success.

I only weighed eighty-nine pounds and was advised by physician to leave, as the altitude was too high for one as highly strung as I was. When I arrived at Seattle with fifty dollars, five kiddies, one a baby, and an entire stranger, I surely had grit and my experiences sometimes make me almost marvel.

You know I surely had to be full of pep to furnish a bungalow on credit, get a position, and everything running smoothly before a week passed. No charity either, I was always so independent it provoked me if anyone even

sugestful pity. I just kept a stiff upper lip, threw back my head and shouldered the burden like a Trojan. Always before my mind, was the true, tried saying. "Laugh and the world laughs with you. Weep and you weep alone."

Everyone liked me and it seemed I succeeded at anything I undertook. The children were kept dressed as neatly as any in school and we had a very artistic home all the time. I found time to do their sewing and also make pretty things for the house. I had such a sunny disposition it drew friends to me always and people had great admiration for my ability.

Why, of course I could have married and make my children dissatisfied, as we always find men ready to marry an independent capable woman so she can make their living, "but not me."

Will you think over my plan and let me hear what you think of it? I have a "Manuel of Instruction" by Marguerite Bertsch, which I have read. Could you kindly suggest a book for me to get to help me.

Would I be asking too much if I beg you to send me a copy

of some "Photo Play" as it is written to be sent to Lib Company.

Where shall I send my Photo Play when finished? How about your Company? I do not want to write for more glory, but want to provide for support in my old age, so where would the best market be?

Give me any advice - talk to me plainly, as you would want one to advise your own mother if she was in my position.

Dare you now have a chance to laugh at and tease me, for my derilicment to you in your beginning of your most wonderful career.

Is Corrine Griffith one of Ella's and Jake's children? I often have wondered.

Don't forget to send me her name and address - I would be delighted to see the dear, good girl. She was a faithful daughter and sister and I felt she must have been so good to Jake.

I have written a rather lengthy

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

letter, but I wanted you to get some idea of me - so you could realize I am above the ordinary woman, as my experience have developed me in ways the wife at home cannot hope to have a knowledge of. Not many women are mothers of six children before the age of twenty-six and a widow supporting her five remaining children in a year afterward.

Sometimes, for fun, I would relate some of my experiences, as a mother filling a father's and mother's position, and people would laugh and cry and say "That would be a swell story, but if we did not know it to be true we could hardly believe you - you do not look to be thirty-five, even now, and have the pep of a girl."

I await your reply and will watch the mail daily. Please do not fail me. I can never thank you enough for a kindly, friendly interest.

Where are your Sisters, Ruth and — ?

Yours most obedient servant Eva Kinsman

January 29, 1930.

Mr. [illegible],
c/o The Country Club Magazine,
[illegible] South Broadway,
Los Angeles,
California.

Dear Mr. [illegible]:

With regard to Mr. [illegible]' letter of January 10th addressed to Mr. [illegible]shaf--- Mr. Spring has asked me to write you requesting your indulgence in the matter of our indebtedness to you a little longer.

Our financial condition at the present time is such that we could not possibly make any payments on account at the present time, but we expect before many months to be able to liquidate the entire indebtedness.

We wish to thank you again for your very kind consideration in this matter.

Very truly yours,

L. M. GRIFFITH, INC.

By

MAK:Ls

LORD BEAVERBROOK'S OFFICE,
22, ST ANNE STREET,
LONDON, E.C.4.

30th January 1926.

Private

My dear Griffith,

Please forgive me for this long delay in answering your letter.

I pledged myself last December in two articles attached, to produce a British film.

You will see that I restricted myself very greatly by promising to engage a British staff.

When I telegraphed to you proposing to go to New York it was my intention to try to interest you as an advisor, and by that means to secure a reliable direction.

I then discovered that Ingram is a British subject. I went to see him at Nice, and he was more than willing to produce a British film for me. Unfortunately, in the last few days Mr. Marcus Loew has refused to release him from a long contract.

I am now without any plans at all.

A man came to see me last night named Victor Saville. He haspurchased Famous Players London studio, and with Graham Cutts for a director is producing British films. I need not attempt to describe the results. His most successful picture is called "Woman to Woman". Probably you have seen it.

As you know I and my friends own all the stock in the Pathe Company. This concern does not deal in feature films. Its business is confined to the news and interest films. The net profits amounted to £120,000 last year. Of this sum £30,000 represented profit in handling American feature films. I suppose altogether, apart from my "Daily Express" film, I should consider the question of producing for the Pathe Company. It is essential that British productions should make every progress if we are to repel what is called the 'quota' system.

The P.G.T. group of Theatres are under my control. We have 57 Houses. The circuit is two or three times as big as any other circuit in England. I take very little interest in it. The business is extraordinarily well conducted by a man named Evans. Interference from me is unnecessary, and I should think inadvisable.

I write you these particulars in order that you may know my position, and I am not going to hesitate to send you cabled requests for assistance, if I find that I am getting out of my depths.

Of course all the above is secret information, as I try to keep up a certain ~~[illegible]~~ anonymity in relation to the films. But I suppose it is not of much use as I am regarded in every direction as "the hidden hand".

How I long to see you.

Yours ever,

Beaverbrook

P.S. I ought to explain that I had a very bad time with my investments in Picture Houses during the early days. I had to turn out the old Management, and put in Evans and his lot. It was a disagreeable process. Results justify my labours. The Concern is doing extraordinarily well, and I get about 10% dividends on my money, with every prospect of increases.

B.

SCHEDULE OF STOCKHOLDERS AS OF
JANUARY 1, 1929

OF

D. H. GRIFFITH, INCORPORATED

corporation

(Before preparing schedule, read instructions on reverse side)

(EXTRA SHEET TO BE USED WHEN NECESSARY)

NAME	ADDRESS	NO. SHARES
Albert G. Adcock	2817 Francis St., Baltimore, Md.	10
Wm. A. Albaugh	6 East Fayette St., "	1
Clara Aschenfeld	1634 Linden Ave., Baltimore, Md.	10
Mrs. Catherine A. Allison,	Box 68, Brentwood, Md.	20
S. A. Bedson	Box 68, Brentwood, Md.	30
Miss Henrietta Booth,	Elkton, Md.	6
Susan B. Booth	Elkton, Md.	6
Mary C. Burrows	1403 John St., Baltimore, Md.	10
Miss B. Clare & Miss M. Blanche Briscoe, or either of them or the survivor	849 Park Avenue, Baltimore, Md.	4
John C. Dotterweich	402 So. Collington Ave. Baltimore, Md.	40
Henry P. Fahrney	7 E. 2nd St., Frederick, MD D.	5
Mrs. Nellie P. Feltner	Hancock, Md.	5
Jacob Goldfine	101 Baltimore St., Cumberland, Md.	10
Morris Goldman	2123 Clifton Avenue, Baltimore, Md.	25
Wm. L. Hammond	325 Potomac Street, Hagerstown, Md.	10
Paul G. Hentschel	607 NO. Luzerne Ave. Baltimore, Md.	10
Jane Palfrey Homer	Riderwood Baltimore Co., Md.	20
Francis L. Horner	Rockville, Md.	10
Mary Louise Larcombe	Rockville, Md.	10
Mrs. Miriam Longaker	Federalsburgh, Md.	100
Emmet M. Lowry	835 West Franklin St., Hagerstown, Md.	200
John Luntz, Jr.	Walker Avenue, Towson, Md.	10
Joseph H. Luscinian	University Hospital, University of Md. Lombard & Greene St., Balto. Md.	10
John McCormick	P. O. Box 272, Cumberland, Md.	20
Albert L. McCrery	4703 Homer Ave., Padt, Md.	20
William J. McLaughlin	1122 No. Eutaw St., Balto. Md.	5
M. C. Mules	4106 Falls Road, Balto, Md.	5
Miss Marie Pahud	1908 Eutaw Place, Balto. Md.	3
Margaret C. Rabold	2214 No. Calvert St., Balto. Md.	30
Neubert M. Randall	Sparrows Point, Md.	25
Miss B. Clare Rusk & Miss M. Blanche Briscoe or either of them or the survivor	1817 Park Avenue, Baltimore, Md.	4
Safe Deposit & Tr. Co. of Balto.	Baltimore, Md.	50
Miss Ruth Seifield	Carl Junction, Md.	20
Walter K. String	30 East Franklin St. Hagerstown, MD.	2
Jesta Warthen	Kensington, Md.	20
Karl A. Waterman	Rockville, Md.	6

Total Class "A" stock issued and outstanding as of Jan. 1/26	121,693
" " " " held by residents of Md. per annex. statement	771
Balance shares held by non-residents of Maryland	120,922

Attest _____
Secretary

'DAILY EXPRESS' FILM INVESTIGATION.

THE FIRST STAGE.

ENORMOUS POPULAR INTEREST.

D.E. 2.1.26

DEMONSTRATION TO TEST BRITISH RESOURCES.

Resolved unanimously that the London Express Newspaper Ltd do investigate the business of British film production and produce and display a British film to be known as the National Film and that the Daily Express do describe in its columns from stage to stage the progress made and the obstacles and difficulties encountered and thereby put the knowledge and experience thus acquired at the disposal of the readers of the Daily Express and the British film industry.

Resolved unanimously that an expenditure of a sum not exceeding £50,000 be and is hereby authorised for this purpose.

THE above announcement is a photographic reproduction of a resolution passed unanimously yesterday at a meeting of the board of directors of the "Daily Express."

This resolution, authorising an expenditure of £50,000, follows the announcement made in these columns on December 24 that the "Daily Express" would at once proceed to make a great National Film for the purpose of investigating and demonstrating to the full all the obstacles with which the British film industry has heretofore been confronted, and to overcome them if possible.

It will be seen that the sum allocated by the board of directors is one that will enable the "Daily Express" to draw on every artistic and technical resource at the disposal of Great Britain. This is the first big step.

APPROVAL.

The announcement that the "Daily Express" would produce a photoplay for the reasons stated has been received everywhere with the greatest approval, and with particular enthusiasm in British film circles. The "Kinematograph Weekly," the film industry's most representative organ of opinion, says editorially in its current issue:—

"If the 'Daily Express' can show that there exists in this country one new director, capable, with reasonable finance, of producing a picture which will, on its merits, please the British public as much as the American films it usually gets, it will be doing a real service to the industry. It is certainly much more likely to assist than those newspapers which scream for a 'quota' of British films without knowing either what a quota is or what its inevitable and disastrous effects must be, unless it is accompanied by a vast improvement in the average entertainment value of British films."

An avalanche of letters has fallen on the "Daily Express" as a result of the preliminary announcement. These letters cover every aspect of film-production and presentation. They are being carefully sorted out and classified by a special department, and each will receive individual attention and reply.

Many of them contain useful and valuable suggestions. They come from every corner of the country and from people in all walks of life—an earnest of the widespread public interest in the cause of the British film.

SEEKERS AFTER FAME.

Many of these letters, of course, are from people anxious to distinguish themselves in some way on the screen. There is not a village in the country, apparently, that does not contain some seeker after film-fame.

An odd thing about these letters is that many of them are written by people concerned in advancing the claims of other persons.

Every effort will be made to expedite the preliminary arrangements and reach the producing period at the earliest possible date. It would be contrary to the spirit of this great enterprise, however, if any major decisions were taken without full consideration of all the contingencies involved.

The "Daily Express" National Film is to be a venture sound in every respect, artistic, technical or commercial, so that it may be fully worthy of its high purpose.

MRS. L. GRANT BALDWIN, Chairman
Committee on Better Films, N.S.D.A.R.
181 OCEAN PARKWAY
BROOKLYN, N. Y.

February 1, 1926.

The announcement that "America", that splendid historical motion picture directed by David Wark Griffith, is to have one more wide distribution before it is withdrawn from the screen is of special interest to us as it was made at the suggestion of our President-General.

In view of this, it seems to me that we, as Daughters of the American Revolution, should exert every effort to have as many people see this picture as will be possible before it is too late. Especially should we encourage the attendance of children to see a picture which so admirably tells the story of that struggle in which our forefathers fought. For there are few ways in which our glorious history may be so well told as through such film productions as this one.

"America", because it is a realistic and forceful picture of the Revolution, stirs the mind and the imagination and stimulates the ideals of our people and many of our foremost critics have classed it as one of the greatest screen achievements yet recorded. And as such it is necessary that thinking men and women establish the importance of such a picture in the minds of their communities.

The historical scenes are faithful in detail as you know and the story, aside from the pretty romance, accurate in historical report. Therefore, I wonder if you will not seize the opportunity of bringing the picture to as many of your chapter members and citizens of your community as possible so that this romance of patriotic ideals will be made to live afresh in the minds of our country.

With kindest regards, I am

Yours very truly,

Mary E. Jenkins Baldwin.

National Chairman
Committee on Better Films
(Mrs. L. Grant Baldwin.)

Mrs. D. A. R.

Liber 2458 Page 61

Rec Feb 4-26

Reports of Mort 4

THIS INDENTURE, made the first day of February, nineteen hundred and twenty six BETWEEN D. W. H. CORPORATION, a Corporation organized and existing under the Laws of the State of New York and having its principal office at New Rochelle, New York, the mortgagor and D. W. GRIFFITH, INCORPORATED, a Maryland Corporation, organized and existing under the Laws of the State of Maryland and having its principal office at 1476 Broadway, City and State of New York, the mortgagee.

WITNESSETH, that to secure the payment of an indebtedness in the sum of Sixty Seven Thousand and oo/100 ($67,000.00) dollars, lawful money of the United States, to be paid on the first day of February, nineteen hundred and thirty, with interest thereon, to be computed from the date hereof, at the rate of five (5%) per centum per annum, and to be paid on the first day of August, 1926 and semi-annually thereafter, according to a certain bond or obligation bearing even date herewith, the mortgagor hereby mortgages to the mortgagee:

All that certain plot, piece, parcel or tract of land, situate in the Village of Mamaroneck, Town of Mamaroneck, County of Westchester and State of New York, shown on a map made by STEPHEN S. PALMENTER in the year 1852 of lands in the Town of Mamaroneck belonging to THOMAS I. DELANCEY, which said parcel of land is bounded and described as follows, to wit:

BEGINNING at a point on the westerly side of Union Avenue Esplanade, at a stone wall standing between the lands hereby intended to be conveyed and lands now or formerly of John Greacen, Jr., running thence along said Avenue north thirty-eight degrees forty-two minutes west, one hundred and thirteen 63/100 feet; thence still along said Avenue north thirty-two degrees one minute west, three hundred and thirty-five 32/100 feet; thence still along said Avenue north thirty degrees eighteen minutes west two hundred and thirteen 59/100 feet; thence still along said Avenue north twenty-six degrees forty-six minutes west eighty-four 23/100 to a stone wall, which is the boundary line between the lands hereby intended to be conveyed and lands now or formerly of Rushmore and Hatch; thence along said wall and said

boundary line south sixty-one degrees four minutes west six hundred and twenty-eight 38/100 feet; thence still along said wall and boundary line south sixty degrees, fifty-nine minutes, thirty seconds west to the centre of a creek or inlet from Long Island Sound; thence along the shore of said inlet or creek as the same winds and turns westerly, southerly and easterly to the point of an indentation; thence westerly again southerly and thence easterly to a point on said shore at the said stone wall first mentioned, which is the boundary line between the lands hereby intended to be conveyed and lands now or formerly of John Gressen, Jr., thence along said stone wall north forty-eight degrees fifty-four minutes east eight hundred and six feet to the point or place of beginning (containing by estimation 32 acres more or less) being the same premises conveyed to D. W. G. CORPORATION by John W. H. Crawford and Mabel H. Crawford, his wife, by deed January 2, 1920, and recorded in the office of the Register of Westchester County in Liber 2230 of Deeds at page 492 and subsequently conveyed to the Mortgagee by said D. W. G. CORPORATION by deed dated July 1, 1920.

Together with all the right, title and interest of the party of the first part of, in and to that portion of land under water, lying in front of and adjoining the premises hereinbefore described, to the centre of the channel in front of said premises as the same were granted to Cecelia A. Howell by the People of the State of New York, by grant dated October 21, 1873.

The Mortgagor is hereby given the right to have released from this mortgage portions of said premises, above described, in the following manner, viz:

Upon payment at the rate of Five Thousand ($5,000) Dollars per upland acre, there shall be released plots of no less than one (1) acre each, situated on said property and bordering on Union Avenue Esplanade and/or bordering on the water edge, together with the land under water and water rights, if any, adjacent to or in front thereof.

Upon payment at the rate of Three Thousand ($3,000) Dollars per acre, there shall be released any part of the above described premises of the remaining acreage not provided for in the immediately preceding paragraph, said plots, however, to be no less than one (1) acre each in any instance.

It is further understood and agreed that any payments for the release of acreage, as above set forth, shall be applied and credited as against principal of a certain bond in the principal amount of Sixty Seven Thousand ($67,000) Dollars, executed simultaneously herewith and which bond is secured by this mortgage.

It is further agreed that the Mortgagor within ten (10) days prior to its application for the release of said acreage, as hereinbefore provided, shall procure an accurate survey and maps of the property covered by this mortgage and deliver a true copy thereof to the Mortgagee, wherein

the Mortgagor shall indicate and mark for identification the acreage selected by it to be released from said mortgage, in accordance with the provisions hereinbefore mentioned. The Mortgagor shall also at the time of, or before the payment of the money for the release of acreage as hereinbefore provided, and the execution of the necessary instruments by the Mortgagee for the proper release of said acreage, file a true copy of said map in the Register's Office of the County of Westchester, for the purpose of indicating the acreage so released from the said mortgage.

The Mortgagor shall have the privilege at any time before said first day of February, 1930, to pay off said Mortgage in whole or in part on giving thirty (30) days notice in writing to the Mortgagee, its successors or assigns of its intention so to do.

AND the mortgagor covenants with the mortgagee as follows:

1. That the mortgagor will pay the indebtedness as hereinbefore provided.

2. That the mortgagor will keep the buildings on the premises insured against loss by fire for the benefit of the mortgagee.

3. That no building on the premises shall be removed or demolished without the consent of the mortgagee.

4. That the whole of said principal sum shall become due after default in the payment of an installment of principal on its due date or of interest for thirty days, or after default in the payment of any tax, water rate or assessment for sixty days after notice and demand.

5. That the holder of this mortgage, in any action to foreclose it, shall be entitled to the appointment of a receiver.

6. That the mortgagor will pay all taxes, assessments or water rates, and in default thereof, the mortgagee may pay the same.

7. That the mortgagor within six days upon request in person or within thirty days upon request by mail will furnish a statement of the amount due on this mortgage.

8. That notice and demand or request may be in writing and may be served in person or by mail.

9. That the mortgagor warrants the title to the premises.

10. That the whole of said principal sum shall become due at the option of the mortgagee after default for sixty days after notice and demand, in the payment of any instalment of any assessment for local improvements heretofore

or hereafter laid, which lien may become payable in annual installments and which has affected, now affects or hereafter may affect the said premises, notwithstanding that such installment be not due and payable at the time of such notice and demand.

11. That the whole of said principal sum shall become due at the option of the mortgagee, if the buildings on said premises are not maintained in reasonably good repair or upon the failure of any owner of said premises to comply with the requirement of any department of the State, Village or Town of Hamburgh, within three months after an order making such requirement has been issued by any said State, Village or Town Department.

12. In the event of the passage after the date of this mortgage of any law of the State of New York, deducting from the value of land for the purposes of taxation any lien thereon, or changing in any way the laws for the taxation of mortgages or debts secured by mortgage for state or local purposes, or the manner of the collection of any such taxes, so as to affect this mortgage, the holder of this mortgage and of the debt which it secures, shall have the right to give thirty days' written notice to the owner of the mortgaged premises requiring the payment of the mortgage debt. If such notice be given the said debt shall become due, payable and collectible at the expiration of said thirty days.

13. That in case of a sale, said premises, or so much thereof as may be affected by this mortgage, may be sold in one parcel.

14. That the whole of said principal sum shall immediately become due at the option of the mortgagee, if the mortgagor shall assign the rents or any part of the rents of the mortgaged premises without first obtaining the written consent of the mortgagee to such assignment, or upon the actual or threatened demolition or removal of any building erected or to be erected upon said premises.

15. That the whole of said principal sum shall immediately become due at the option of the mortgagee upon any default in keeping the buildings on said premises insured against loss by fire as required by paragraph No. 2 above, or if after application by any holder of this mortgage to two or more fire insurance companies lawfully doing business in the State of New York and issuing policies of fire insurance upon buildings situate in the place where the mortgaged premises are situate, the companies to which such application has been made shall refuse to issue such policies.

16. Thatthe holder of this mortgage in any action to foreclose it, shall be entitled (without notice and without regard to the adequacy of any security for the debt) to the appointment of a receiver of the rents and profits of said premises.

17. That in the event of any default in paying said principal or interest, the rents and profits of said premises are hereby assigned to the holder of this mortgage as further

security for the payment of said indebtedness.

10. This mortgage is a purchase money mortgage given to secure a part of the purchase price for the premises conveyed by deed evidenced contemporaneously herewith, running from the mortgagee to the mortgagor to be recorded contemporaneously herewith.

(A C K N O W L E D G E D)

900—STATUTORY FORM 1. STATUTORY FORM Bound Separately. Bulletin to Copyright. Chapter 441, Laws 1911.
JOHN BOWNESS, Law Blank Publisher 165 BROADWAY, NEW YORK

Know That D. W. GRIFFITH, INCORPORATED, a Maryland Corporation having its principal office at 1476 Broadway, City and State of New York, assignor,

in consideration of One ($1.00) Dollars,

and other good and valuable considerations

paid by First National Bank of Mamaroneck, of Mamaroneck, New York, assignee,

hereby assigns unto the assignee, its successors and assigns

a certain mortgage made by S. M. H. Corporation, a NewYork Corporation, having its principal office at New Rochelle, New York

given to secure payment of the sum of Sixty Seven Thousand ($67,000) dollars and interest,

dated the 1st day of February, 1926

, recorded on the 4th day of February, 1926

, in the office of the Register

of the county of Westchester, in liber 2459, of mortgages,

at page 61, covering premises described therein and in a deed of even date therewith from D. W. Griffith, Incorporated to the said Mortgagor and located at Mamaroneck, Westchester County, New York, which mortgage and deed have been recorded in the said Register's office/

together with the bond or obligation described in said mortgage, and the moneys due and to grow due thereon, with the interest,

To have and to hold the same unto the assignee, its successors and assigns and to the successors, legal representatives and assigns of the assignee forever.

In Witness Whereof, this assignor has duly executed this assignment this 23rd day of July, nineteen hundred and twenty six

In presence of:

D. W. GRIFFITH, INCORPORATED

By

ATTEST: Vice President

S

Secretary

State of
County of } ss.:

On the day of , nineteen hundred and twenty before me came

to me known and known to me to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of
County of } ss.:

On the day of , nineteen hundred and twenty before me came , the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in

that he knows

to be the individual described in, and who executed the foregoing instrument; that he, said subscribing witness, was present, and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

State of NEW YORK
County of NEW YORK } ss.:

On the 23rd day of July , nineteen hundred and twenty six before me came A. GRIFFITH GREY to me known, who, being by me duly sworn, did depose and say that he resides in City of New York,

that he is the Vice President of D. W. GRIFFITH INCORPORATED

the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation; and that he signed h name thereto by like order.

Reserve this space for use of Recording Office

Assignment of Mortgage.

Dated, ... *192* .....

The land affected by the within instrument lies in Section ..... *in Block* ..... *on the Land Map of the County of*

Record and return to

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Cable Address
Filmdaily New York
Telephones:
Circle 4240
Circle 4241
Circle 4242
Circle 4243

1600 BROADWAY
NEW YORK

Publishers of
The Film Daily
The Film Year Book
Directors Annual
Short Subject Quarterly

Feb. 1, 1926.

D.W. Griffith,
Famous Players Lasky Prods.,
Long Island City, Long Island.

My dear Mr. Griffith:

Under separate cover, we are sending you today, one of the first copies of the 1926 Film Year Books, just off the press.

We trust it will prove of interest and value to you during the coming year. Kindly accept it with our compliments.

So that it will be with you throughout all of 1926, we have had your name printed on the front cover.

With kindest personal regards, and best wishes, I am,

Sincerely yours,

J. W. Alicoate
Business Manager.

JWA:FAL

THE FILM DAILY

February 4, 1924.

Mr. Henry Von Klan,
Manufacturers Fruit Co.,
42nd St. & 5th Ave.
New York City.

Dear Mr. Von Klan:

Referring to your letter of January 22nd to Mr. D. W. Griffith regarding the G. & H. Productions note, I wish to advise I have taken this matter up with Mr. Griffith and he has agreed to pay $500 per week starting March 1st to be applied against the G & H. note. Later on when his affairs get in better shape if he can increase the amount he will do so.

I trust this arrangement will be satisfactory to you, and would appreciate it if you will advise me accordingly.

Thanking you for this and past courtesies, I remain

Very truly yours,

President,

G & H Pictures Corporation.

AGG/CC

February 8, 1956.

Mr. F. A. Powers,
720 - 7th Avenue,
New York,
N. Y.

Dear Sir:

We are enclosing herewith, our check in the amount of $500 together with our note in the amount of $3,066.67. These are in payment of our note which matured on February 1st in the amount of $3,566.67.

If you send us an invoice for the interest charges and also the protest fees on this note, we will pay it promptly

Very truly yours,

D. W. GRIFFITH, INC.

By

RAM:ls
ENC. 2

February 3, 1966.

Crossell-Reid & Company,
61 East 42nd Street,
New York,
N. Y.

Attention: Mr. Reid

Gentlemen:

We are enclosing herewith, notice from the Department of Labor in the case of Inez Huber.

Will you kindly take care of this matter?

Very truly yours,

D. G. GRIFFITH, INC.

By

RAK:ls
ENC.

New York City Federation of Women's Clubs

OFFICERS
FIRST VICE PRESIDENT
MRS. WILLIS E. MINER
[illegible] Ave., Port Chester, N. Y.
SECOND VICE PRESIDENT
MRS. JOHN B. CLARK
[illegible] Street, Brooklyn
THIRD VICE PRESIDENT
MRS. PARK MATHEWSON
Douglaston, L. I.
FOURTH VICE PRESIDENT
MRS. WILLIAM BRAUNE
[illegible] Road, Rosedale, N. Y.
FIFTH VICE PRESIDENT
MRS. ALFRED H. HAUSRATH
[illegible] Ave., New York City
RECORDING SECRETARY
MRS. DEAN GRAY EDWARDS
[illegible] St., Jamaica, N. Y.
CORRESPONDING SECRETARY
MRS. MALCOLM PARKER MacCOY
[illegible] West 180th St., New York City
Telephone Washington Heights [illegible]
TREASURER
MRS. DAVID B. BORDER
[illegible] Drive, Richmond Hill, N. Y.
HISTORIAN
MRS. ALMEDA CASTELLO
[illegible] Tiebout Ave., New York City

PRESIDENT
MRS. WILLIAM RICE SPONSORS
Hawthorne Ave., Port Chester, New York
Telephone Port Chester [illegible]
New York Office: [illegible] Park Ave., Room [illegible]
Telephone Vanderbilt [illegible]

FOUNDER AND HONORARY PRESIDENT
MRS. BELLE DE RIVERA
Mountain Lakes, N. J.

Department Municipal and Public Welfare
Chairman, Division of Motion Pictures
Mrs. Dudley Van Holland
37 Lombardy Place
Newark, N. J.

HONORARY VICE PRESIDENTS
BOROUGH OF MANHATTAN
MRS. ANGELINUS V. [illegible]
[illegible] East [illegible] St., New York City
MRS. FRANK E. WISE
[illegible] West [illegible] St., New York City
BOROUGH OF BROOKLYN
MRS. FRANK HENDELL FERRING
[illegible] Gaskoise Place, Brooklyn
MRS. WILLIAM WHITTEMORE
[illegible] Pacific St., Brooklyn
BOROUGH OF QUEENS
MRS. GRANTON BARTOW
[illegible] Union Ave., Jamaica, N. Y.
BOROUGH OF RICHMOND
MRS. HENRY W. FISHER
[illegible] Water Street, South Amboy, N. J.
BOROUGH OF BRONX
MRS. HENRIETTA GREEN BEELEY
[illegible] Metropolis Ave., New York City

February 3, 1926.

I have just learned that the motion picture "America" which was made at the suggestion of the Daughters of the American Revolution, and which tells so beautifully the story of our fight for independence, is to be shown one more time throughout the country and then is to be permanently withdrawn from circulation.

In view of this I am writing to you as a clubwoman and an American so that not only may you see the production for yourself but that you may help as many others see it as is possible, before the picture is withdrawn. Such an historical production does much to inculcate those ideals of patriotism and loyalty on which the foundations of our country are laid and "America" the picture deserves the best support all of us can give.

Of course I know that you are familiar already with this production but there are a great many in your community, especially school children who haven't seen the picture yet and so I want to ask you to see that the attention of as many as possible is called to the final appearance in the theatres.

It is always with pleasure that I call attention to such pictures as "America" for I feel that we as clubwomen must always be ready to sponsor the best things if we wish always to have the best things with us.

Very sincerely yours,

M. V. Van Holland

(Mrs Dudley)

M. V. Van Holland
(Mrs. Dudley)

1806
Federated Clubs

208 Lisgar St.
Toronto 8, Ont. Canada,
February 4/26

Dear Mr. Griffith,-

On January 9th I wrote you re a package of manuscript which I mailed to you, in care of The Canadian Club, when you were in Toronto. I was surprised to get a letter from your Secretary, in which he stated that you find no record of receipt of ~~any~~ my letter. Your secretary suggests that my manuscript did not reach the Canadian Club until after you had left Toronto; that it was possibly not forwarded on; and that I write to the Canadian Club regarding the matter.

As a matter of fact my letter was mailed a couple of days before your arrival in Toronto, and was, therefore, in the hands of the Secretary of the Canadian Club before you arrived in Toronto.

I, therefore, communicated with the Post Office authorities, knowing that my letter could not go astray, since my address was on the flap of the envelope.

To-day, I received a letter from the

2/

Post Office Department, advising me that the Secretary of the Canadian Club handed you a letter on your arrival in Toronto, that he has a record of having done so. Either my manuscript ~~was~~ is worthless or it ~~was~~ is not. If it is, ~~[illegible]~~ you need have no hesitation in returning it to me, with your frank admission. If it has any value, naturally, being human, I'd like to know; and such a decision coming from you would enhance its value.

Will you please be so kind as to let me know whether or not my manuscript is of any value; and if of no value, will you please return it to me? I would gladly enclose postage stamps; but this is Canada, ~~and~~ and I have no U.S. stamps at hand.

I thank you for your consideration thus far, and hope to hear from you further.

Yours respectfully,

J. H. DeWolfe

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February 6, 1920

Charles F. Gatlin, Esq.,
470 Seventh Avenue,
New York, N. Y.

Dear Mr. Gatlin:

Thank you for your favor of the 5th inst., enclosing check of the Edgewater Point, Inc. to the order of D. W. Griffith, Incorporated, in the sum of $8,875.00, six months interest on mortgage held by the Griffith Company on the former studio premises.

Thanking you for same, I am

Yours very truly,

AHTB KM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
485 FIFTH AVENUE
NEW YORK CITY

OFFICE OF
G. B. J. FRAWLEY

February 6, 1926.

Mr. Raymond A. Kluna,
D.W. Griffith, Inc.,
1474 Broadway,
New York, N.Y.

Dear Mr. Kluna:

I am in receipt of your letter of January 29, in which you refer to my letter of December 23 relative to the distributing cost and any incidental charges applicable to THAT ROYLE GIRL.

At the present time we are unable to give you the total distributing cost of this picture but feel that these costs will approximate between 25% to 28% of the rental received.

The print cost to the end of December amounted to $44,852.73 and as soon as definite figures are compiled on the distributing cost, I will forward same to you.

Very truly yours,

GBJF:CK

G. B. J. FRAWLEY.

February 6, 1926.

Hamilton National Bank,
150 East 42nd Street,
New York,
N. Y.

Attention: Mr. Rake

Gentlemen:

Enclosed herewith, you will find our check in the amount of $1500 as payment on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

RECEIPTS		DISBURSEMENTS	
Week Ending December 19, 1925			
Balance	8000.00	Payroll	955.00
Famous	6000.00	D.W.Griffith	9000.00
		Robert Richter	2000.00
		A/C Payable	500.00
		Balance	1545.00
	14000.00		14000.00
December 26, 1925			
Balance	1545.00	Payroll	955.00
Famous	6000.00	D.W.Griffith	4000.00
		A/C Payable	500.00
		Balance	2090.00
	$7545.00		$7545.00
January 2, 1926			
Balance	2090.00	Payroll	955.00
Famous	5000.00	D.W.Griffith	3000.00
		Balance	3135.00
	$7090.00		$7090.00
January 9, 1926			
Balance	3135.00	Payroll	955.00
Famous	5000.00	D.W.Griffith	2500.00
		Hamilton Bank	1500.00
		Balance	3180.00
	$8135.00		$8135.00
January 16, 1926			
Balance	3180.00	Payroll	955.00
Famous	5000.00	D.W.Griffith	2000.00
		Insurance Prem.	2300.00
		Rent	630.00
		Hamilton Bank	1500.00
		Balance	795.00
	$8180.00		$8180.00
January 23, 1926			
Balance	745.00	Payroll	955.00
Famous	5000.00	D.W.Griffith	2500.00
		Misc.(T. & T.)	300.00
		Hamilton Bank	1500.00
		Balance	540.00
	$5745.00		$5745.00
January 30, 1926			
Balance	540.00	Payroll	955.00
Famous	5000.00	D.W.Griffith	2500.00
		Hamilton Bank	1500.00
		Balance	585.00
	$5540.00		$5540.00

February 6, 1966

RECEIPTS		DISBURSEMENTS	
Balance	555.00	Payroll	955.00
Famous	5000.00	D.W.Griffith	2000.00
		Hamilton Bank	1500.00
		A/C Payable	500.00
		Balance	550.00
	$5555.00		$5555.00

D. W. GRIFFITH COLLECTION
ESCUA OF MODERN ART FILM LIBRARY

Respondent's letter attacks the Anti-Prohibition Society listed on letterhead Book

New York, N. Y.,
February 4, 1928.

Senator Oliver Wars,
Washington, D. C.

Dear Sir:

In this day of rabid intolerance it is a pleasure to hear expressed your thoughts on tolerance and common sense, particularly relating to the Prohibition law.

But there is one thing in which all of the anti-Prohibitionists are certainly very wrong. They neglect a very important point. There is only one foundation for argument against Prohibition that will have any weight with the American People, the American people being fundamentally a religious people. Namely, the United States is a Christian nation. When they attempt to enforce a law like that of prohibition they are making a criminal of their God, their God being Jesus Christ. If Jesus Christ was God He had an infinite mind. He foresaw the future, as well as the past and present. His first miracle was that of turning water into wine. Not grape juice, as it was then unknown, but the same kind of wine used today. As the Good Book says "after they had drunk much" He made it possible for them to drink more. All through the Old and New Testaments are almost countless allusions to wine as a blessing, not as a curse. At the Feast of the Passover, the Last Supper, then, as now, it was part of the religious law of the Jews that each should drink three glasses of wine. Christ's last words to His gathered Disciples were "We shall drink again of the fruit of this vine in My Kingdom in Heaven." So if Christ came to the United States today and performed this miracle and said these words we would call our God a bootlegger and put Him in jail. Imagine the people of today arresting Jesus Christ as a criminal! Imagine Christ brought before the Wheelers and the Prohibitionists today or at the Last Judgment! What would their judgment be upon their God? We have in this country the only nation so egotistical and so brazen that they pretend to be better than their God. The Mohammedans, the only other upright and marvelous people including the terrible Turk, at least are not egotistical. Their prophet, Mohammed, believed in prohibition for them. Of course, not for himself.

I believe if you put a good broad minded minister who knows his Bible, with any learned rabbi for an assistant, you can produce arguments that will do one of two things - silence Prohibitionists forever, or pronounce us a race of atheists. Of course, this argument cannot be used for brandy, whiskey or the strong drinks, but you do not need them as wine is enough.

Very truly yours,

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. F. MANZELOF, Secretary
J. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE BRYANT 1000

Senator Walter Wage,
Washington, D. C.

Dear Sir:

In this day of rabid intolerance it is a pleasure to hear expressed your thoughts on tolerance and common sense, in particular as relates to the Prohibition law.

But there is one thing in which all of the anti-Prohibitionists are certainly very wrong. They neglect a very important point. There is only one foundation for argument against Prohibition that will have any weight with the American people, the American people being fundamentally a religious people. Namely, the United States is a Christian nation. When they attempt to enforce a law like that of prohibition they are making a criminal of their God, their God being Jesus Christ. If Jesus Christ was God He had an infinite mind. He foresaw the future, as well as the past and present. His first miracle was that of turning water into wine. Not grape juice, as it was then unknown, but the same kind of wine used today. As the Good Book says "after they had drunk much" He made it possible for them to drink more. All through the Old and New Testaments are almost countless allusions to wine as a blessing, not as a curse. At the Feast of the Passover, the Last Supper, then, as now, it was part of the religious law of the Jews that each should drink three glasses of wine. Christ's last words to his gathered Disciples were "We shall drink again of the fruit of this vine in My Kingdom in Heaven." So if Christ came to the United States today and performed this miracle and said these words we would call our God a bootlegger and put Him in jail. Imagine the people of today arresting Jesus Christ as a criminal! Imagine Christ brought before the Wheelers and the Prohibitionists today, or at the Last Judgment! What would their judgment be upon their God? We have in this country the only nation so egotistical and so brazen that they pretend to be better than their God. The Mohammedans, the only other upright and marvelous people including the terrible Turk, at least are not egotistical. Their prophet, Mohammed, believed in prohibition for them. Of course, not for himself.

I believe if you put a good broad-minded minister who knows his Bible, with any learned rabbi for an assistant, you can produce arguments that will do one of two things - silence Prohibitionists forever, or pronounce us a race of atheists. Of course, this argument cannot be used for brandy, whiskey or the strong drinks, but you do not need them as wine is enough.

Copy
Also sent to Rev Bishop Cohen Co
Drake - Metro Mag 7/11/26

New York, N. Y.,
February 6, 1926.

Rev. Dr. James Empringham,
National Secretary, The Church Temperance Society,
801 West 181st Street,
New York City.

Dear Sir:

In this day of rabid intolerance it is a pleasure to hear your thoughts regarding the modification of the Prohibition law.

In all this current discussion a very important point is neglected. There is only one foundation for arguments against the Prohibition law as it now stands, which will have any weight with the American people, the American people being fundamentally a religious people. Namely, the United States is a Christian nation. When they attempt to enforce a law like that of prohibition they are making a criminal of their God, their God being Jesus Christ. If Jesus Christ was God He had an infinite mind. He foresaw the future as well as the past and present. His first miracle was that of turning water into wine. Not grape juice, as it was then unknown, but the same kind of wine used today. As the Good Book says "after they had drunk much" He made it possible for them to drink more. All through the Old and New Testaments are almost countless allusions to wine as a blessing not as a curse. At the Feast of the Passover, the last Supper, then, as now, it was part of the religious law of the Jews that each should drink three glasses of wine. Christ's last words to His gathered Disciples were "We shall drink again of the fruit of this vine in My kingdom in Heaven". So if Christ came to the United States today and performed this miracle and said these words we would call our God a bootlegger and put Him in jail. Imagine the people of today arresting Jesus Christ as a criminal! Imagine Christ brought before the Wheelers and the rabid Prohibitionists today or at the Last Judgment! What would their judgment be upon their God? We have in this country the only nation so egotistical and so brazen that they pretend to be better than their God. The Mohammedans, the only other upright and marvelous people including the terrible Turk, at least are not egotistical. Their prophet, Mohammed, believed in prohibition for them. Of course, not for himself.

I believe that any broad minded minister who knows his Bible, with the assistance of a learned rabbi, could produce facts that will do one of two things - silence rabid Prohibitionists forever, or pronounce us a race of atheists. Of course, this is not a plea for brandy, whiskey or the strong drinks, but you do not need them as wine is enough.

Very truly yours,

Senator Edmunds
Vt.

Rep Joseph Hill
Conn

Rep Marcus Morton
Mass

Walter Hall

Wm W Stayton

Nat'l Chairman
of Assoc against
the Proh Amendment

Rep John
B Rosenawke
Michigan

WEATHER
Tomorrow fair, slight
in temperature.
Yesterday: Max. 76, Min. 65.
Other report on Page 18.

EPISCOPAL SOCIETY ASKS MODIFICATION OF VOLSTEAD ACT

Temperance Organization Poll Shows Most of 20,000 Members Uphold Revision.

ENFORCEMENT "A FAILURE"

Secretary Says There Is More Drinking by the Young and Disrespect for Law.

WAYNE WHEELER SHOCKED

Declares Advocacy of Dry Law Revision Is Regrettable and Ill Timed.

The Church Temperance Society of the Protestant Episcopal Church is overwhelmingly "in favor of a modification of the Volstead act," according to an announcement yesterday by its National Secretary, the Rev. Dr. James Empringham, formerly State Superintendent of the Anti-Saloon League of New York. A recent questionnaire among the 20,000 members of the Church Temperance Society disclosed that most of them were of the opinion that prohibition had undone the work of fifty years of the temperance movement, according to Dr. Empringham.

The society has a list of officers and a directorate that includes twenty Bishops. Many of its officers and members feel that "the Eighteenth Amendment sounded the deathknell of temperance," according to Dr. Empringham, who expressed the belief that the society would make an active campaign for modification of the Volstead act.

Asked to Suppress Report, He Says.

Dr. Empringham said pressure was brought to bear upon him to prevent publication of the result of the questionnaire. Appeals were made to him from prohibition spokesmen in the United States and across the Atlantic to withhold his report, lest he do "irreparable injury" to the cause of prohibition. Dr. Empringham said he had appeals of that kind by telegraph, telephone and letter from Wayne B. Wheeler, general counsel to the Anti-Saloon League of America. The for- [illegible] request was made by the World [illegible]inst Alcoholism, according [illegible]gham.

[illegible]e questionnaire was [illegible] Empringham at a [illegible]opal clergy of [illegible] at the Town [illegible]ced the [illegible]ce

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
JOURDAN SMITH
SECRETARY

DEPARTMENT OF PUBLIC RELATIONS
JASON S. JOY
DIRECTOR

February 6, 1936.

You will be interested in knowing that "America", the picture which David Wark Griffith produced at the suggestion of the Daughters of the American Revolution is to be shown once more generally throughout the country before being withdrawn permanently from circulation. This last appearance of the film is scheduled for the immediate future and "America" will be shown in your city before long.

"America" is one of the outstanding historical pictures so far produced and has the heartiest endorsement of various patriotic societies. It tells dramatically the story of the war we waged for independence, the struggles of our forefathers for freedom, and depicts our birth as a separate and distinct nation - and all this with the utmost accuracy.

The great value of the screen as an educator has never been more truly demonstrated than by "America" and school children and history lovers in particular should be urged to see the production.

As you know, the policy of this department is to call attention to out-of-the-ordinary pictures from time to time and it is with keenest pleasure that we do so in the case of "America". I hope you will plan to see it and that you will call the picture to the attention of as many others as you can before and when it appears in your city on its last tour.

With kindest regards always, I am

Sincerely yours,

Jason S. Joy

Jason S. Joy.

5800
D.A.R.
Col. Dames
Amer. Legion
Pres. Bds. Educ
Supt. Schools

February 8, 1926.

Mr. G. W. Gutelius,
The Susquehanna Press,
Northumberland, Pa.

Dear Sir:

Mr. Griffith wishes me to acknowledge your recent letter and to thank you for the copy of your booklet "The Confessions of a Tobacco Man" contained therein.

Very truly yours,

Secretary to Mr. Griffith.

United Artists Corporation
729 Seventh Avenue
New York

February 6, 1926.

G. & M. Distributing Corporation,
1107 Longacre Bldg.,
City.

Gentlemen:-

In accordance with your assignment to the Manufacturers Trust Company, we have paid to them $350. received from the United Artists Corporation of the Far East on account of HIS DARKER SELF.

Very truly yours,

UNITED ARTISTS CORPORATION

Comptroller
F. A. Beach

HM:SL

February 8, 1926.

Mr. J. H. DeWolfe,
466 Lisgar St.,
Toronto, 3,
Ontario, Canada.

Dear Sir:

In reply to your letter of February 4th, we regret to advise that Mr. Griffith cannot recall having received your manuscript. It is quite possible same was handed to him while he was at the Canadian Club, but in view of the fact that he did not bring it back with him, it is possible, inasmuch as his trip was a very hurried one, that he may have mislaid the manuscript. If you so desire, we will be pleased to have you forwarded another copy to this office, and will advise you whether or not it meets Mr. Griffith's requirements.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

February 8, 1916.

Mrs. Eva Simmons,
1231 24th Avenue,
San Francisco, Calif.

Dear Madam:

Mr. Griffith wishes me to acknowledge your letter of January 29th, and to advise you that he is unable to give you very much advice that would assist you in your endeavor to write for the screen. The field is a very crowded one. The motion picture business now has first call on all the best books written in the past, not to speak of the current "best sellers" and the rights of all the successful plays produced. Original stories, to be considered, must be unusual, most unusual. Of course, if you write a story that the public wants, it will find its way, but it is sometimes a very discouraging task to even obtain a reading from a representative producing company. Just at this time Mr Griffith is not considering any material for production, as he is fulfilling his contract with the Famous Players Lasky Corporation and selection of the stories for his pictures is made from the vast number of stories already purchased and owned by the Famous Players.

Mr. Griffith suggests that you write your story and submit it to the various producing companies. Many of these are located in Los Angeles. If your story has merit they may consider purchasing it, or if it fails to meet the requirements of the various companies they will return it to you. This is the only method to follow in order to ascertain whether your material is suitable for the screen or not.

Mrs. Ella Griffith has re-married since the death of Mr. Griffith's brother, and is now Mrs. Ella Calhoun, living at Uplands, California. Miss Corinne Griffith is in no way related to Mr. Griffith's family.

Trusting the information given herein will be of assistance to you, I am

Yours very truly,

FILM BOARDS OF TRADE

ALBANY, ATLANTA, BOSTON, BUFFALO, BUTTE, CHARLOTTE, CHICAGO, CINCINNATI, CLEVELAND, DALLAS, DENVER, DES MOINES, DETROIT, INDIANAPOLIS, KANSAS CITY, LOS ANGELES, MEMPHIS, MILWAUKEE, MINNEAPOLIS, NEW HAVEN, NEW ORLEANS, NEW YORK, OKLAHOMA CITY, OMAHA, PHILADELPHIA, PITTSBURGH, PORTLAND, ST. LOUIS, SALT LAKE, SAN FRANCISCO, SEATTLE, WASHINGTON

469 FIFTH AVENUE
NEW YORK

CHARLES C. PETTIJOHN
GENERAL COUNSEL

GABRIEL L. HESS
GENERAL ATTORNEY

February 8, 1926

Albert H. Banzhaf, Esq.,
D.W. Griffith, Inc.,
130 West 42nd St.,
New York City.

Dear Mr. Banzhaf:

Enclosed is a galley proof of the Standard Exhibition Contract agreed to by the representatives of substantially all the Exhibitor Organizations throughout the United States.

Will you be good enough to acknowledge the receipt of such galley proof.

Very truly yours,

Gabriel L. Hess

Encl
43-43

PHOTOPLAY—GALLEY ONE

STANDARD EXHIBITION CONTRACT

Agreement, made in cate this day of 19 ; between a corporation (hereinafter called "the Distributor"), party of the first part, and an exhibitor operating the Theatre, No. Street, City of State of (hereinafter called "the Exhibitor"), party of the second part,

WITNESSETH:

The parties hereto agree as follows:

WARRANTY AS TO FORM

FIRST: *The Distributor warrants that there is contained herein all of the numbered Articles of the "Standard Exhibition Contract" filed with the Motion Picture Producers & Distributors of America, Inc., identified by the signature of its President on the 1st day of March, 1930.* Articles .....hereof are in addition thereto.

LICENSE

SECOND: The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under the respective copyrights of the several photoplays designated and described, in the schedule herein, subject to the terms and conditions hereinafter stated to exhibit (during the year commencing with the date fixed or determined as hereinafter provided for the exhibition in the above named theatre of the first photoplay deliverable hereunder) each of such photoplays at the said theatre only, for the number of successive days in the said schedule specified.

Such license shall be specifically for the exhibition of such photoplays at said theatre on the exhibition date or dates specified in said schedule or determined as hereinafter provided and for no other purpose.

TIME AND PLACE OF EXHIBITION.

THIRD: The Exhibitor agrees to exhibit said photoplays but only at the theatre above specified on the said date or dates and will not allow any positive print thereof to leave the Exhibitor's possession during the period specified for the exhibition thereof by the Exhibitor, nor exhibit or permit the exhibition of any such positive print at any other time or place than those herein specified or determined as herein provided.

PAYMENT OF FIXED SUMS.

FOURTH: The Exhibitor agrees to pay for such license as to each of such photoplays the fixed sums herein specified at least three (3) days in advance of the date of shipment from the Distributor's exchange or from the last previous Exhibitor of the positive print thereof.

PERCENTAGE BOOKINGS.

FIFTH: If this contract calls for payment or any part thereof computed upon the Exhibitor's gross receipts the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each photoplay for which payment is so required to be made. Should the Distributor so require, such itemized statements shall be made upon forms furnished by the Distributor.

The Distributor shall have access during the period of exhibition of each such photoplay and for a period of sixty (60) days after the receipt by the Distributor of the final box office statement, for the purpose of inspection, to the box office and to all books and records relating to the Exhibitor's box office receipts during the period of exhibition of each such

for the exhibition in the above named theatre of the first photoplay deliverable hereunder) each of such photoplays at the said theatre only, for the number of successive days in the said schedule specified.

Such license shall be specifically for the exhibition of such photoplays at said theatre on the exhibition date or dates specified in said schedule or determined as hereinafter provided and for no other purpose.

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PERCENTAGE PAYMENTS.

FIFTH: If this contract calls for payment or any part thereof computed upon the Exhibitor's gross receipts the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each photoplay for which payment is so required to be made. Should the Distributor so require, such itemized statements shall be made upon forms furnished by the Distributor.

The Distributor shall have access during the period of exhibition of each such photoplay and for a period of sixty (60) days after the receipt by the Distributor of the final box office statement, for the purpose of inspection, to the box office and to all books and records relating to the Exhibitor's box office receipts during the period of exhibition of each such photoplay.

Payments or any part thereof computed upon the Exhibitor's box office receipts shall be made daily during the exhibition of the print of each photoplay for which payment is so required to be made.

PAYMENT ON ACCOUNT.

SIXTH: Payment, if any, made upon the execution hereof by the Exhibitor shall be deemed payment on account of the sums last payable hereunder.

PROTECTION AND RUN.

SEVENTH: During the life of this contract the Distributor agrees not to authorize or license the exhibition of any such photoplays in violation of the run or protection period, if any, in the schedule specified. Unless otherwise provided herein such protection period shall be computed from the first date of exhibition of each photoplay as fixed herein.

DELIVERY OF PRINTS.

EIGHTH: The Distributor agrees to deliver to the Exhibitor during the period specified in Article Second hereof a positive print of each of such photoplays in time for exhibition at the said theatre on the dates specified or on the dates determined as herein provided. Delivery of such positive prints by the Distributor to the Exhibitor at the Distributor's Exchange or to a common carrier or to the United States postal authorities for mailing or to any agent of the Exhibitor shall be deemed delivery by the Distributor to the Exhibitor hereunder.

SELECTION OR DESIGNATION OF PLAY DATES.

NINTH: The exhibition date or dates of each of the photoplays unless definitely specified in the said Schedule or otherwise agreed upon shall be determined as follows:

(a) The Distributor shall mail the Exhibitor at least fifteen (15) days' notice in writing of the date upon which each photoplay will be available for exhibition by the Exhibitor consistent with prior "runs" and/or "protection" heretofore or hereafter granted to other Exhibitors.

(b) Within fourteen (14) days after the mailing of such notice the Exhibitor shall select the exhibition date or dates within the four (4) weeks' period commencing with such date of availability by giving written notice to the Distributor of the date or dates so selected.

If the exhibition date or dates so selected by the Exhibitor are not available to the Exhibitor then the exhibition date or dates shall be designated as follows:

1. If other dates within said four (4) weeks' period shall be available the Exhibitor shall immediately select from such other available dates another date or other dates failing which the Distributor shall designate the date or dates by mailing two (2) weeks' notice thereof to the Exhibitor, but such date or dates so designated shall not be fixed earlier than two (2) nor later than six (6) weeks from the exhibition date first selected by the Exhibitor;

2. If no other date or dates within said four (4) weeks' period shall be available (after the Exhibitor's written request therefor) the Exhibitor shall designate the date or dates by immediately giving written notice thereof to the Distributor but such date or dates so designated shall not be fixed earlier than two (2) nor later than six (6) weeks from the last day of the said four (4) weeks' period. If the Exhibitor fails to so immediately designate such date or dates as provided in this paragraph (2) the Distributor shall designate the date or dates within the period last specified by mailing to the Exhibitor two (2) weeks' notice of such date or dates.

(c) If the Exhibitor fails to make such selection within fourteen (14) days after the mailing of such notice of availability then

(1) the distributor may at any time thereafter designate the exhibition date or dates (no such date to be prior to the initial date of availability) by mailing notice thereof to the Exhibitor at least fourteen (14) days before the first exhibition date so designated;

(2) provided that the Distributor shall have then entered into a contract with any other Exhibitor in which contract is specified a "run" of any of the photoplays prior in point of time and immediately preceding the "run" (specified in the Schedule) granted the Exhibitor and provided further that such photoplay shall have been exhibited by such other Exhibitor the Distributor shall in the manner specified in Sub-division 1 of this Paragraph (c) designate the exhibition date or dates of such photoplay within the period of forty-five (45) days commencing with the date of availability specified in the notice provided for in paragraph (a) of this Article.

(d) In case the exhibition date or dates of any of the photoplays shall be designated by the Distributor pursuant to paragraph (c) of this Article the period of "protection," if any, specified in the Schedule shall begin upon the day after the expiration of the four weeks' period specified in paragraph (b) of this Article.

(e) The exhibition date or dates of any of the photoplays selected by the Exhibitor (if available) or designated as above provided or otherwise agreed upon between the Distributor and the Exhibitor shall be for all purposes the exhibition date or dates of such photoplay as though definitely specified in the said Schedule.

(f) In case this contract embraces a series of feature photoplays, five reels or more in length, and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of such series every five (5) weeks.

RETURN OF PRINTS.

TENTH: The Exhibitor agrees to return each positive print received by the Exhibitor hereunder, with the reels and containers furnished therewith, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor immediately after the last exhibition of such positive print licensed hereunder, in the same condition as when received by the Exhibitor, reasonable wear and tear due to the proper use thereof excepted. The Exhibitor agrees to pay all costs of transportation of such positive prints, reels and containers from the Distributor's exchange or the last previous exhibitor having possession of any such positive print (as the case may be) and return to the Distributor's exchange; or if directed by the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor.

If the Exhibitor fails to or delays the return of any positive print to the Distributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other Exhibitor the Exhibitor agrees in addition to paying the Distributor the damage, if any, so caused the Distributor to pay to such other Exhibitor the damage, if any, so caused such other Exhibitor as shall be determined by Arbitration as provided for in Article Twentieth hereof. In case the Exhibitor shall be damaged by reason of the failure or delay of any other Exhibitor in return-

specified in the said schedule.

(f) In case this contract embraces a series of feature photoplays, five reels or more in length, and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of such series every five (5) weeks.

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If the Exhibitor fails to or delays the return of any positive print to the Distributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other Exhibitor the Exhibitor agrees in addition to paying the Distributor the damage, if any, so caused the Distributor to pay to such other Exhibitor the damage, if any, so caused such other Exhibitor as shall be determined by Arbitration as provided for in Article Twentieth hereof. In case the Exhibitor shall be damaged by reason of the failure or delay of any other Exhibitor in returning any print to the Distributor or in forwarding (as directed by the Distributor) any such print to the Exhibitor the Exhibitor agrees to assert such claim for damages only against such other Exhibitor and that such claim and the damage, if any, shall be determined by Arbitration provided for as aforesaid.

LOSS AND DAMAGE TO PRINTS.

ELEVENTH: The Exhibitor shall pay to the Distributor the sum of four (4) cents for each linear foot of any positive print lost, stolen or destroyed or injured in any way in the interval between the delivery thereof by the Distributor and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. If any such positive print or any part thereof is colored, then for any such print or part thereof the Exhibitor shall pay to the Distributor the laboratory cost thereof instead of four (4) cents per linear foot. (Laboratory invoice for such colored print or part thereof shall be conclusive of such laboratory cost upon the parties hereto). Such payment, however, shall not transfer title to or any interest in such positive prints to the Exhibitor or any other party, nor release the Exhibitor from liability arising out of any breach of this agreement. The Distributor shall repay or credit to the Exhibitor any sums paid by the latter for lost or stolen prints, excepting new reels, upon their return to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any positive print. If any print shall be received from the Exhibitor by the Distributor or any subsequent Exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, on the day of receipt of such print and prior to the second public showing thereof, shall have telegraphed the Distributor's exchange that such print was received by him in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

TITLES OF PHOTOPLAYS: REISSUES.

TWELFTH: The Distributor reserves the right to change the title of any of the photoplays specified in the said schedule but shall not substitute any other photoplay therefor without the consent of the Exhibitor; and warrants that none of such photoplays are reissues from old negatives or are old negatives renamed excepting those specifically set forth as such in the said schedule.

ASSIGNMENT AND SALE OF THEATRE.

THIRTEENTH: The contract shall not be assigned by either party without the written acceptance of the assignee and the written consent of the other party; *provided,* that if the Exhibitor sells or disposes of his interest in the theatre above specified, he may assign this contract to the purchaser of such interest without the written consent of the Distributor and such assignment shall become effective upon the written acceptance thereof by the assignee, such assignment, however, not to relieve the Exhibitor of his liability hereunder, unless the Distributor consents in writing to release the Exhibitor from such liability.

EXHIBITION AND ADVERTISING.

FOURTEENTH: The Exhibitor agrees to run photoplays as delivered without alteration, except with the written or telegraphic approval of the Distributor, subject to requirements of competent public authorities necessitating any change. The Exhibitor also agrees to advertise and announce each photoplay as a " ." In all newspaper advertising and publicity relating to said photoplays issued by the Exhibitor, the Exhibitor shall adhere to the form of announcement contained in the advertising matter issued by the Distributor.

All advertising accessories used by the Exhibitor in connection with the exhibition of said photoplays must be leased from or through the Distributor and must not be sold, leased or given away by the Exhibitor.

Unless this contract expressly provides for the "first run" in the City or Town wherein the theatre hereinabove specified is located, the Exhibitor agrees not to advertise any of the photoplays herein provided for by means of lithographs, slides, trailers, lobby displays, newspaper announcements, advertising or otherwise prior to, and until after the completion of, the exhibition of such photoplay by any other Exhibitor having the right to the "first run" thereof in said City or Town.

The Distributor shall not in any wise be liable for any breach of the provisions of the immediately preceding paragraph contained in any other Standard Exhibition Contract with any other Exhibitor.

WARRANTY AS TO ADVERTISING.

FIFTEENTH: The Distributor warrants that the photoplays herein provided for will not contain any advertising matter for which compensation is received.

TAXES.

SIXTEENTH: The Exhibitor agrees to pay to the Distributor upon demand any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of positive prints of the photoplays and/or upon the sums payable under this contract by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined then the Exhibitor agrees to pay such part of any such tax, fee or other like charge, paid or payable by the Distributor as shall be fixed in the manner determined by the then President of the Arbitration Society of America.

MINIMUM ADMISSION CHARGE.

SEVENTEENTH: The Exhibitor warrants and agrees that during the period each of the photoplays herein provided for shall be exhibited in said theatre the Exhibitor will charge for admission to said theatre an actual admission fee which shall not be less than ten cents, unless a greater minimum admission charge is herein elsewhere specified, for each exhibition; and that such photoplays shall not be exhibited unless such admission fee is charged.

DELAY IN OR PREVENTION OF PERFORMANCE.

EIGHTEENTH: In case the Exhibitor shall be delayed in or prevented from the performance of this Contract with respect to any of the photoplays herein specified by reason of censor rulings, the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity or order of any Court of competent jurisdiction, then such delay or failure of performance with respect to such photoplay shall be excused and all claims or causes of action for damages therefor, or arising therefrom, are hereby expressly waived by the Distributor. In any such event, the time of the Exhibitor to perform this Contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, unless performance thereof because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Exhibitor with respect to any such photoplay shall be waived. The resumption of performance by the Exhibitor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance, *provided*, that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months either party hereto may cancel this contract, but only with respect to any such photoplay the exhibition hereunder of which has been so delayed or prevented, by sending within ten (10) days

wherein definitely fixed or cannot be exactly determined then the Exhibitor agrees to pay such part of any such tax, fee or other like charge, paid or payable by the Distributor as shall be fixed in the manner determined by the then President of the Arbitration Society of America.

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In case the Distributor shall be delayed in or prevented from the performance of this Contract with respect to any of the photoplays herein specified by reason of the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity, Court orders, censor rulings, delays of any common carrier, delays in production or failure of the producers of any of such photoplays to make or deliver them to the Distributor or of any star or other performer to appear therein in time for delivery, as herein provided, or the failure or delay of any prior Exhibitor in returning any positive print to the Distributor or in forwarding any positive print to a subsequent Exhibitor, then such delay in or prevention of performance shall be excused and all claims or causes of action for damages therefor or arising therefrom are hereby expressly waived by the Exhibitor. In any such event, the time of the Distributor to perform this contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, unless performance because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Distributor with respect to any such photoplay shall be waived. The resumption of performance by the Distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance and the Distributor shall deliver to the Exhibitor any such photoplay at the earliest available date thereafter, and such delivery in any such case shall be the same force and effect as though delivery took place within the period herein above limited and the Exhibitor agrees to accept, pay for and exhibit any such photoplay at any such later period pursuant to the terms hereof, *provided*, that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months either party hereto may cancel this contract, but only with respect to any such photoplay the delivery hereunder of which has been so delayed or prevented, by sending within ten (10) days after the expiration of such three (3) months' period to the other party notice in writing to such effect.

WAIVER.

NINETEENTH: The waiver by either party of any breach or default by the other party shall not be construed as a waiver of any other or subsequent breach or default by such other party.

ARBITRATION.

TWENTIETH: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each shall submit to the Board of Arbitration (established or constituted pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc., bearing date March 1st, 1926, and identified by the signature of its President, a copy of which will be furnished to the Exhibitor upon request) in the city wherein is situated the branch office of the Distributor from which the Exhibitor is served or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest thereto (unless the parties hereto agree in writing that such submission shall be made to a Board of Arbitration located in another specified city), all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction

pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other film service contract providing for arbitration which the Exhibitor may have with this or any other Distributor or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Exhibitor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify this or any other Distributor in requiring security in dealings with the Exhibitor, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding $500 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven days after demand, the Distributor may by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under this or any other film service contract providing for arbitration which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any Exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this Article Twentieth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the law of the State of New York.

REPRESENTATIONS.

TWENTY-FIRST: *No promises or representations have been made by either party to the other except as set forth herein.*

ACCEPTANCE OF APPLICATION.

TWENTY-SECOND: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted

shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under this or any other film service contract providing for arbitration which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any Exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this Article Twentieth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the law of the State of New York.

REPRESENTATIONS

TWENTY-FIRST: *No promises or representations have been made by either party to the other except as set forth herein.*

ACCEPTANCE OF APPLICATION.

TWENTY-SECOND: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an officer of or any person duly authorized by the Distributor and notice of acceptance sent to the Exhibitor as herein provided. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the number of days after the date thereof hereinafter specified immediately following the name of the city wherein is situated the branch office of the Distributor from which the Exhibitor is served, said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor. Albany 10; Atlanta 15; Boston 10; Buffalo 10; Charleston 15; Charlotte 15; Chicago 15; Cincinnati 15; Cleveland 15; Dallas 20; Denver 20; Des Moines 15; Detroit 15; El Paso 25; Indianapolis 15; Jacksonville 15; Kansas City 15; Los Angeles 25; Little Rock 15; Louisville 15; Memphis 15; Milwaukee 15; Northern New Jersey 7; Minneapolis 20; Butte 30; New Haven 10; New Orleans 15; New York City 7; Oklahoma City 20; Omaha 15; Peoria 15; Philadelphia 10; Pittsburgh 10; Portland, Ore., 30; St. Louis 15; Salt Lake City 20; San Francisco 20; Seattle 20; Washington, D. C., 10.

A copy of this application, signed by the Exhibitor shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.

SCHEDULE

In the schedule there shall be provided space in which shall be specified either the title of each photoplay, or the name of the star, director or author thereof or the brand by which such photoplays are known.

The schedule shall also contain the words "Protection Period" and the word "Run" with space to specify the protection period or run, if any agreed upon.

*CANCELLATION.

*OPTIONAL CANCELLATION CLAUSE: If this contract designates certain photoplays by title, it shall be non-cancellable as to such photo-plays. If it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been played and paid for, by notice in writing to the other party after playing the second of said photoplays, such cancellation to take effect after ( ) additional photoplays shall have been exhibited and paid for.

* It is optional with Distrbiutors to incorporate or omit this clause from their Standard Exhibition Contract.

DIRECTION TO SALESMEN: *While you have every right to trade among prospective customers to obtain the best offer possible for your product, after you have selected a particular exhibitor whose offer you believe to be the best obtainable and take a written application from such exhibitor, you are hereby directed to forward the application to the office of your company and make no further effort to sell the same service to any other exhibitor directly competing with such exhibitor until the application so forwarded has been duly rejected, accepted or withdrawn in accordance with its terms.*

COPY

SELIGSBERG & LEWIS
45 Cedar St.,
New York City.

24th February 1926

D. W. Griffith, Inc.
1474 Broadway
New York City

Gentlemen:

According to the statement submitted by your Mr. Klune, your gross receipts from distribution of "Orphans of the Storm" aggregated $1,254,495.93 up to and including December 31, 1925. Net profits from distribution amounted to $866,117.95.

Messrs. McCarthy and Mitchell are, by their contract, entitled to 3% of the net profits derived from distributing agencies, payable monthly.

Apparently, therefore, you are now indebted to them in the sum of $26,043.51, with interest on various instalments of that amount, which should have been paid monthly.

We think you should pay the amount which, according to your records, is due, and we can then consider the question of an audit of the records and payment therefor.

With respect to Mr. Klune's request for a formal accounting on the foreign rights of "Way Down East" and "Orphans of the Storm" by Messrs. McCarthy and Mitchell, we enclose a statement of that account. Mr. McCarthy says that this statement was quite some time ago submitted to Mr. Grey.

Very truly yours,

SELIGSBERG & LEWIS

by W. N. Seligsberg

WILLIAM VOGEL DISTRIBUTING CORPORATION
110 WEST FORTY-SIXTH STREET
New York, N. Y., U. S. A.

William M. Vogel
President

February 9, 1926.

G & H Pictures Corporation,
1476 Broadway,
New York City.

Attn: Mr. A. G. Grey.

Dear Mr. Grey: Re: "IS DARKER SELF

I acknowledge receipt of your letter of January 28th. I do not recall whether our original conversation applied to The United Kingdom only, or whether other parts of the world were open. If you will send me a list of the open territories, we will see what can be done to help you sell the picture.

Very truly yours,

WILLIAM VOGEL DISTRIBUTING CORPORATION

Wm. M. Vogel
President.

WMV:LJ

M A distributes
Japan
Australia
France?

107

MEMO

In re Franchise Tax and License Tax D.W.Griffith,Inc.

* * * * * *

At Albany with Mr. Kluge, Mr. Zimmer before Commissioner Merrill and Deputy Commissioner Canfield 2 o'clock, February 9th. A first hearing was held on License Tax matter, protest being made on ground that law ~~was~~ as passed was unconstitutional and that in addition thereto it was as far as the Griffith Corporation is concerned retroactive since the Griffith Corporation was incorporated July 1st 1920 and that the Act was not passed and did not take effect until May 12th 1921.

We also gave evidence regarding the actual value of the total issued and outstanding stock.

Also had the hearing relative to the Franchise Tax matter wherein the Commissioners refused to allow the salary of Mr.Griffith $200,000. as a deduction against profits. The Commissioners' contention was that since the Corporation showed a deficit that Mr. Griffith's services to the Corporation were not of the value which he received in that year. Our contention was that Mr. Griffith had a contract with the Corporation for a period of 10 years at a salary of $200,000 which was not an excessive salary to pay to a motion picture director, especially one in the standing of Mr. Griffith and that although the Corporation might operate at a loss for a number of years it might still have operated at a great profit and that Mr. Griffith would still have been bound by the contractual value of his services. That the salary was not in anticipation of dividends for the reason that Mr. Griffith held none of the Class A stock which stock had a preferential dividend of $1.50 per share in any one year before dividends could be paid to the Class B. stock which is held by Mr. Griffith.

We also submitted affidavit of Mr. Zukor and gave testimony as to the value of Mr. Griffith's services as found by the Famous Players Lasky Corporation. Mr. Zimmer was asked ~~to~~ submit a further memorandum to the Commissioners relative to Franchise Tax matters.

In re: License Tax of D.W.GRIFFITH, INCORPORATED

* * * * * * * * * * *

At Albany with Mr. Klune, Mr. Simmer before Commissioner Merrill and Deputy Commissioner Canfield 2 o'clock February 9th. A first hearing was held on License Tax matter, protest being made on ground that law as passed was unconstitutional and that in addition thereto it was,as far as the Griffith Corporation is concerned, retroactive since the Griffith Corporation was incorporated July 1st 1920 and that the Act was not passed and did not take effect until May 18th 1921.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

In the Matter

of the

Application of the D.W.Griffith Incorporated for a Revision and Readjustment of the Account Audited and Stated by the New York State Tax Department against the said Corporation for taxes under Section 181 of the Tax Law.

To the State Tax Department,

Albany, N.Y.

The application of the D.W. Griffith Incorporated respectfully shows:

First: That it is a stock corporation organized and existing under the laws of the State of Maryland and is engaged in business in the State of New York and that part of its capital is employed in the State of New York.

Second: That said corporation has duly filed two reports to the State Tax Department and that said reports showed the entire amount of capital of said corporation, the total number of shares authorized, the total amount issued, the total assets located in the State of New York, the total assets located outside the State of New York and such other matters required to be stated therein.

Third: That subsequent to the filing of said reports the said Tax Department audited and stated an account for taxes against the said corporation, dated April 25,1925, in the sum of $29,591.86, purporting to be a tax of six cents per share on the number of shares employed in the State of New York.

Fourth: That the number of shares employed in the State of New York, as audited and stated by the said Tax Department is 491,531.

Fifth: That such tax and assessment were erroneous, illegal and unconstututional, both in point of fact and of

tax, and that said account includes taxes which could not be lawfully demanded or exacted from said corporation.

WHEREFORE the said corporation prays that the said account be audited and stated be revised, resettled and readjusted by computing such tax on the basis of one-eighth of one per centum upon the capital employed by said corporation in the State of New York.

D.W. GRIFFITH, INCORPORATED

Seal

By ALBERT H. T. BARNHAF
Secretary

TELEPHONES [CORTLANDT / FIRST / FIRST] CONTINENTAL

PATENTS
TRADEMARKS
COPYRIGHTS

105A

C. ELLERY EDWARDS
ATTORNEY AT LAW
WOOLWORTH BUILDING
233 BROADWAY
NEW YORK

February 10th, 1936.

D. W. Griffith, Inc.,
Longacre Building,
New York City.

Gentlemen:

I herewith enclose patent No. 1,572,315 of the invention of Edward Schell for Mask Sets for Multiple Exposures in Moving Picture Cameras and Processes of Making the Same, which patent is dated February 9th, 1926.

Hereafter when using this device, please be sure to mark the same "Patented February 9th, 1926".

Very respectfully,

C. Ellery Edwards

Encl.

Patented Feb. 9, 1926. 1,572,315

UNITED STATES PATENT OFFICE.

EDWARD SCHOLL, OF NEW YORK, N. Y., ASSIGNOR TO D. W. GRIFFITH, INCORPORATED, OF NEW YORK, N. Y., A CORPORATION OF MARYLAND.

MASK SET FOR MULTIPLE EXPOSURES IN MOVING-PICTURE CAMERAS AND PROCESS OF MAKING THE SAME.

Application filed February 21, 1924. Serial No. 693,462.

To all whom it may concern:

Be it known that I, EDWARD SCHOLL, citizen of the United States, and a resident of the city, county, and State of New York, have invented a new and useful Improvement in Mask Sets for Multiple Exposures in Moving-Picture Cameras and Processes of Making the Same, of which the following is a specification.

When making multiple exposures it is often necessary to protect a part of a film from light and light effects while exposing a neighboring part and at a later exposure the neighboring part may be covered and protected and the originally protected part exposed, and if necessary, this protecting and exposing may be carried on indefinitely. For example, thirteen exposures may be had of one film, a part being covered each time so that when all exposures are complete, the entire film has been exposed. The covering of the parts of the film which is not exposed must be very accurate because of the great magnification when a positive is made and used in the ordinary manner.

The object of my invention is to provide a suitable mask or set of masks which must be utilized with the greatest accuracy so that the multiple exposures may be had and yet when the film is complete it will appear that there has been only one exposure. This and other objects are accomplished by my invention, one embodiment of which is hereinafter more particularly set forth.

For a more detailed description of my invention, reference is to be had to the accompanying drawings, forming a part hereof, in which

Figure 1 shows a mask made according to my invention, and

Figure 2 shows a second mask which is also made according to my invention and complementary to the mask shown in Figure 1.

Figure 3 is a diagrammatic view which illustrates the characteristics of my improved mask.

Throughout the various views of the drawings, similar reference characters designate similar parts.

Referring to Figure 3, it appears that an object 1 is before a camera of the moving picture type and that an image is caught by the lens 2 of this camera and in due course, in the absence of any interruption, would be projected on a film 3 in the conventional manner and that one exposure would cover an area corresponding to the distance between the points 4 and 5. Let it also be assumed that a sensitized metal plate 6 is placed immediately in front of the film 3 and as close thereto as possible without interfering with the film and an exposure had so that the image is caught on the plate 6 and not on the film 3. This plate 6 is then removed and developed, and let it be assumed that after development, the picture on this plate 6 will have two parts 7 and one part 8, it being understood that three parts are selected for the purposes of illustration and that any number of parts may be on this plate, as desired. Let it be further assumed that the parts 7 are bounded by the lines 9, 10 and 11 and the lines 9, 13, 12 and 11 and the part 8 by the lines 11, 9 and 13 and that the plate in Figure 1, which may be designated 6^a, is to have the part marked 8 removed and the plate in Figure 2, which may be designated 6^b, will have the part marked 7 removed so that the plate 6^b will be the complement of the plate 6^a. Then an etcher's needle is applied to the lines 11, 12 and 13 in the plate 6^a and to the lines 9, 10 and 11 in the plate 6^b and a cut is made clear to the body of the plate. Except for these lines which are exposed, all other parts of the plate are protected and the plate is then immersed in acid which eats away the metal at the exposed lines and thereby makes the part 8 so that it is removed readily from the plate 6^a and the part 7 so that it is removed readily from the plate 6^b. These plates are then complementary one to the other and an exposure may then be had with these plates or masks, as indicated in Figure 3, the first exposure being had, let us say, with the plate 6^a so that the exposure is entirely through the opening 8 and after that is had, the film 3 is reversed and put into its original position and then the mask 6^a is removed and the mask 6^b substituted and thereafter the second exposure will be through the opening 7 so that the film is entirely protected and accurately protected during each exposure, except as to the parts where an exposure is desired and absolute accuracy is assured because of the manner in which each mask is made. Obviously, by

increasing the number of removable parts 7 and 8 and the number of masks to correspond, it is possible to make an indefinite number of exposures in correspond.

The material of which each mask is made is a matter of selection according to results desired. If possible, a metal such as zinc, brass, silver or copper should be used, but where this is not possible, glass may be employed and some acid is then used which will attack only the unprotected parts and all parts are protected, except what is to be removed. The advantage of using glass is that a protected part may be left which is entirely surrounded by removed material, and the disadvantage is that glass is brittle and apt to break because of the jarring mechanical movements incidental to the mechanism of the camera. Because of this danger of breaking, I prefer to use metal plates wherever such can be employed.

It will be noted that if an exposure were had on the film 3 and this were transferred to a plate, as has been done before in making such masks, the picture so transferred would be a little too large and the reducing of it would be a matter of judgment which is almost sure to result in mistakes as no one can be perfectly accurate in judging where to reduce. By the use of my invention, no judgment is required at all because the plate is exposed in the exact position where it is to be used so that great accuracy is assured. Of course, this plate is very slightly out of focus, but the error is so slight that it is found to be immaterial and not noticeable in practice.

By the use of my invention, it has been possible to photograph actors with one or more exposures and a model of a building, such as the Bastile with one or more exposures and yet when the film is complete the actors will appear not before a model, but before a full sized structure which gives the effect of a complete film made with one of full sized objects beside life sized actors.

While I have shown and described one embodiment of my invention, it is obvious that it is not restricted thereto, but that it is broad enough to cover all structures that come within the scope of the annexed claims.

Having thus described my invention, what I claim is:

1. A process of making a plate of a mask set for multiple exposures in a moving picture camera which consists in exposing a sensitized plate so that an image is thrown directly upon it in the place where the mask is to be used and then developing the plate, outlining with an etching needle the form desired, protecting other parts of the plate and then permitting the etched lines to be eaten by an acid or similar means, whereby a mask is formed.

2. The process of making a plate of a mask set for multiple exposures which consists in sensitizing a plate and then exposing it in a moving picture camera in the position where it is to be used, then developing the same, and then removing by etching the part or parts of the plate through which a film is to be exposed.

3. A mask for moving picture cameras which is composed of a plate with parts removed according to an exposure of the plate had in the position in which the plate is to be used and while the plate was in a light, sensitive condition.

4. A mask for moving picture cameras which is composed of a plate with parts removed by etching according to an exposure of the plate had in the position in which the plate is to be used and while the plate was in a light, sensitive condition.

In testimony whereof, I have hereunto set my hand.

EDWARD SCHOLL.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Feb. 9, 1926. 1,572,315

E. SCHOLL.

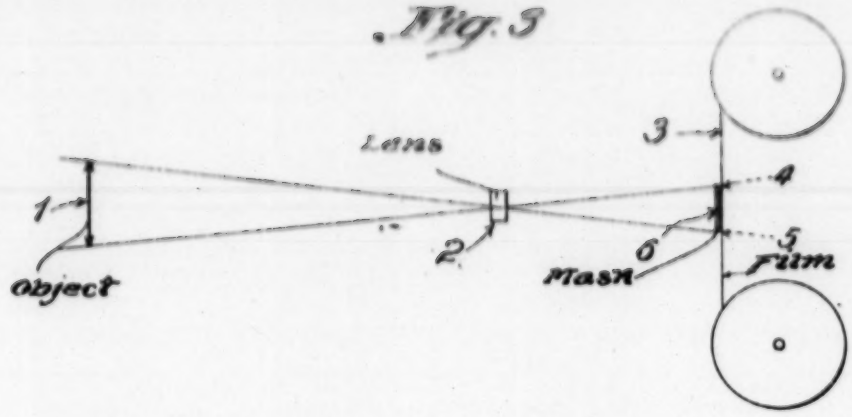
MASK SET FOR MULTIPLE EXPOSURES IN MOVING PICTURE CAMERAS AND PROCESS OF MAKING THE SAME

Filed Feb. 21, 1923

Fig. 1.

Fig. 2.

Fig. 3



Edward Scholl Inventor

By his Attorney O. Alury Edwards

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

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The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1926 FEB 10 PM 11 52

SC88 2/64

DRILLING STOP ONE EIGHTH ROYALTY STOP RENTAL ONE HUNDRED DOLLARS PER MONTH TO YOU UNTIL DRILLING STARTS ON YOUR LEASE STOP DUE TO LOCATION OF YOUR GROUND ESSENTIAL TO HAVE LEASE ON IT TO GET BEST WELL DRILLED STOP WINE ME MY EXPENSE WHO YOUR REPRESENTATIVE OR ATTORNEY IS HERE STOP CAN FURNISH BEST OF REFERENCES TO MY RESPONSIBILITY

M O ONEILL 330 SECURITY BLDG.

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TELEGRAM	
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1926 FEB 10 PM 11 52

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1926 FEB 11 AM 12 03

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LOSANGELES CALIF 10

4B

D W GRIFFITH X0088 [redacted]

NEWYORK STUDIO SIXTH AND PIERCE AVE ASTORIA LI NY

DESIRE OIL LEASE ON YOUR PROPERTY IN SECTION THIRTY SIX NEAR LOPEZ CANYON STOP AM LEASING THAT TERRITORY PURPOSE DRILLING TEST WELL FOR OIL STOP DRILLING WILL BE DONE BY MAJOR OIL COMPANY WITH NET ASSETS OVER MILLION DOLLARS STOP TERMS OF LEASE PROVIDES TEST WELL TO BE DRILLING JULY FIRST ON ONE OF LEASES STOP THREE YEAR LIMIT ON EACH LEASE TO START

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Griffith **Date** Feb. 11, 1926

From Mr. Gray **Time**

Reply to

Dear Mr. Griffith:

The aggregate cost on "The Sorrows of Satan" up to Jan. 30th amounts to $179,000. Of this $106,000 is your salary
38,000 cost of the story
21,000 spent on scenario and in scen. dept.
10,500 Miss Dempster's salary
$ 175,500

The small items that make up the difference between the $175,500 and $179,000 they were unable to give me, but at any rate the total amount is $179,000.

The amount of your salary $106,000 from $179,000 leaves $73,000. The actual amount to be expended for production, outside your salary, is $350,000. $73,000 from $350,000 leaves $277,000. From this there will be $10,000 for home office overhead and you can figure about $35,000 for studio overhead, which leaves finally for production $232,000.

The above is for your information.

W. J. Gray

Please make all replies on back of this memorandum.

142 St. Nicholas Ave.,
Brooklyn, N. Y.
Feb. 2, 1926.

My dear Mr. Griffith,

I am one of those movie-struck persons who want to get in the films. But I do not wish to appear in pictures. I have not the personality. What I want is to become a director. That is a long and difficult thing to accomplish, I know. Just at present I know of no way in which I might gain the

I am intensely interested in the cinema and drama. I have followed them as long as I can remember — as far back as the old Biograph and nickelodeon days. I would be satisfied with any sort of work under you, whereby I might get the necessary tutelage.

I suppose, if this letter should ever reach you and you should answer, the reply would be "Stick to your profession". I hope not.

Very respectfully,

William F. Hurst M.D.

necessary training that would fit me for such a position. The only thing that I can think, is to obtain some sort of position around a studio under a good director. You, whom I have always thought to be the one director, are the one to whom I turn.

I have average intelligence, perhaps a little more than average. I am twenty-four years old, a college graduate — a graduate of the Syracuse University College of Medicine, in fact, a real doctor. I am now interning at the Wyckoff Heights Hospital in Brooklyn.

February 11, 1946.

Mr. Wm. Vogel,
150 East 48th Street,
New York, N. Y.

Dear Mr. Vogel:

In reply to your letter of the 9th, I wish to advise that "His Darker Self" is open in the entire foreign market with the exception of Australia and Japan. Mr. Guy Cromwell Smith has a print in France but to date I do not believe he has disposed of any of the territory there, as we have not been notified.

With best wishes, I remain

Very truly yours,

President.

G. & H. Pictures Corp.,

ACG/CC

$400.00 NEW YORK CITY, FEBRUARY 10TH, 19[illegible]

ON APRIL 10TH, 1930 after date I promise to pay to

the order of H. H. SLEEPER

FOUR HUNDRED AND 00/100 Dollars

Payable at CENTRAL UNION TRUST CO-WALL, 46TH STREET & LEXINGTON AVE., NEW YORK

Value received H. H. SLEEPER AUCKLAND, N.Z.

No. Due 4/10/1930

To

February 23, 1922.

Mrs. Madeleine Hiven Godfrey,
326 West 72nd Avenue,
New York City.

Dear Madam:

I wish to acknowledge your letter of recent date to Mr. Griffith, enclosing letter of introduction from Mr. Will H. Hays.

Mr. Griffith wishes me to advise you that he is not considering any material for production just now due to the fact that he is fulfilling his contract with the Famous Players Lasky Corporation and selection of stories for his production is made by them subject to Mr. Griffith's approval. It will probably take a year and a half for him to complete this contract and in the meantime he does not feel it would be fair to consider any material when there is no immediate prospect of producing it.

Mr. Griffith suggests that you submit your story direct to the Famous Players Lasky Corporation, 485 Fifth Avenue, New York City.

Very truly yours,

Secretary to Mr. Griffith.

February 19, 1916.

Mr. Jonathan S. Brent,
[illegible] East 37th St.,
Brooklyn, N. Y.

Dear Sir:

We have in our possession your outline of story "Minerva". We have also the manuscript of this story which was submitted to Mr. Griffith some time ago. Under date of December 10th we returned the manuscript to you addressed to you at "The Aryans" Washington, D. C. the address given on same. However, the express company notified us that you could not be located there and it was necessary for us to have the manuscript returned here, paying the expressage both ways amounting to 85¢ and would appreciate it if you will kindly advise the correct address to which you wish the manuscript sent and forward us check covering the above amount.

Mr. Griffith is not considering any manuscripts just now due to the fact that he is fulfilling his contract with the Famous Players Lasky Corporation, and selection of stories for his pictures is made by them, subject to his approval.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH
MUSEUM OF MODERN FILM

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the basic number of words, this is a telegram. Otherwise the character indicated by the symbol appearing after the text.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB 663 49 NL 2 EXTRA

LOSANGELES CALIF 15 1926 FEB 15 PM 9 36

D W GRIFFITH

ASTOR HOTEL NEWYORK NY

OUR SANTAMARIA BRANCH HAS REFERRED YOUR INQUIRY REGARDING ONEIL AND MAJOR OIL COMPANY TO US FOR REPLY WE ARE UNABLE TO LOCATE THE COMPANY AND THE INFORMATION ON ONEIL IS THAT HE HAS VERY LIMITED FINANCIAL RESPONSIBILITY STOP WILL ADVISE YOU IF FURTHER SEARCH GIVES ADDED INFORMATION

OSCAR THOMPSON VICE PRESIDENT.

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the basic number of words, this is a telegram. Otherwise the character indicated by the symbol appearing after the text.

CLASS OF SERVICE | SYMBOL

WESTERN UNION

CLASS OF SERVICE | SYMBOL

POSTAL TELEGRAPH · COMMERCIAL CABLES

TELEGRAM

Fast Telegram	
Day Letter	X
Night Telegram	
Night Letter	

The rate will each be X opposite the class of service desired, otherwise this message will be transmitted at the Telegram rate.

Received Number

Given

Time Filed

STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to:

FEBRUARY 15 1915

M O OHAILL

330 SECURITY BUILDING

LOS ANGELES CALIFORNIA

PLEASE WIRE exact LOCATION OF PROPOSED WALL SITE To Cultivated Area ON MY PROPERTY ALSO ADVISE AS TO WHAT OTHER LEASES YOU HAVE INCLUDING ALL OTHER DETAILS WHICH YOU MAY BELIEVE TO BE INTERESTING TO ME

D W GRIFFITH

~~1438 Broadway N.Y.C.~~

Hotel Astor

charge Samhaf 130 W 42n

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR T. BRIDGMAN
JOSEPH W. MARRAUTH
RICHARD J. MARRET
ARTHUR H. MALOY
EDWARD C. RAFFERTY
BENJAMIN MERGER

LAW OFFICES
TIMES SQUARE
NEW YORK CITY

IN REPLY

Feb.
16th
1926

Mr. Albert H.T. Banshaf
150 West 43nd Street
New York City

Dear Bert:

We have an inquiry relative to the motion picture rights of "ROMANCE." Will you examine the contract that you made with Mr. Griffith for the benefit of himself and his associates for the motion picture rights of "ROMANCE," and also the contract made for the sale of the license to use the picture in England, and let me know whether a clear title can be given to the purchaser, and what price Mr. Griffith and his associates will ask?

I am negotiating through Larry Giffen with Doris Keane and the author of the play.

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC

THE MARTZELL

FIFTH AVENUE AT TWENTY SEVENTH STREET

New York City

Telephone: Madison Square 4220

EVERY ROOM WITH BATH AND SHOWER

February 15, 1926.

David W. Griffith, Esq.,
Paramount Pictures Corporation,
485 Fifth Ave., New York.

Dear Sir:

I have now arrived in New York, and would like to call upon you in relation to the subject of my letter from London, dated 14th December, of which I attach a copy, to facilitate your more rapid reference.

In event of such letter and book not having reached you, I shall be pleased to send another copy of the book, in order that you may consider the proposition in question.

Will you be kind enough to make an appointment for an interview as early as possible, as I shall not be in New York very long.

Yours truly,

Stella Wolfe Murray

KNOW ALL MEN BY THESE PRESENTS: That D.W.GRIFFITH, INCORPORATED, a Maryland Corporation, having an office at #1476 Broadway, City and State of New York, party of the first part for and in consideration of the sum of Five hundred ($500.00) Dollars lawful money of the United States paid by

party of the second part, does sell, assign and transfer unto the party of the second part, a certain Chattel Mortgage given to secure payment of the sum of Seventeen hundred ($1700.) Dollars and interest, bearing date on or about the 15th day of October, 1925, made by DIAMONT FILM COMPANY OF AMERICA, INC., a New York Corporation to it, the party hereto of the first part, to secure the payment of the principal sum of $1700.00 and interest and recorded in the office of the Clerk of the County of Bergen, State of New Jersey on the 16th day of October, 1925 which said Chattel Mortgage covers certain electrical equipment located in the premises of the said Diamont Film Company of America, Inc. at John Street, West Fort Lee, New Jersey.

Together with the moneys due and to grow due thereon with interest, the amount now due on account of the principal of said Chattel Mortgage being $1350. and interest.

TO HAVE AND TO HOLD the same unto the party of the second part, and to the successors, legal representatives and assigns of the party of the second part FOREVER.

And the pa rty of the first part does hereby make, constitute and appoint the party of the second part the true and lawful attorney, irrevocable, of the party of the first part in the name of the party of the first part, or otherwise but at the proper costs and charges to the party of the second part, to have, use and take all lawful ways and

means for the recovery of said money and interest and in case of payment, to discharge the same as fully as the party of the first part might or could do if these presents were not made.

This assignment being made without covenants or warranties expressed or implied and without recourse to it the party hereto of the first part, or to its successors and assigns in any case or event whatsoever.

IN WITNESS WHEREOF, the said D.W.Griffith, Incorporated has caused these presents to be signed by its duly authorized officer, and its corporate seal to be affixed by order of its Board of Directors, this 16th day of February, 1926.

D.W.GRIFFITH INCORPORATED

By A. L. Grey
Vice-President.

CITY,COUNTY AND)ss.
STATE OF NEW YORK.)

On this 16th day of February, 1926, before me personally came ALBERT L. GREY, to me known, who, being by me duly sworn, did depose and say that he resided in the City,County and State of New York, that he is the Vice-President of the D.W.GRIFFITH INCORPORATED, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

February 16, 1926

Captain Dennis F. O'Brien,
1551 East 42nd Street,
New York, N. Y.

Dear Capt:

Answering your favor of the 15th inst., relative to rights of "ROMANCE", I beg to advise that Doris Keane was the sole owner of the motion picture rights and that, therefore, the author need not be considered. Miss Keane has a percentage interest in the terms of her contract with Mr. Griffith, which contract was turned over to the group who financed the same, copies of which agreements I believe you have, and she must, therefore, be considered in any proposed sale.

Relative to the foreign rights, from my records it appears that the only foreign rights sold were those to Wertheimer under date of the 15th day of June, 1920 for the territory of Great Britain, comprising, England, Scotland, Ireland, Wales, Channel Islands and Isle of Man, which license agreement ran for ten years from the aforesaid date. It appears that Wertheimer paid £20,000 on account of 50% gross amount to be received by him from the exhibiting and distribution of said production and that he was to retain the entire gross receipts until after he was reimbursed the £20,000 so advanced plus £8,000 in addition thereto to cover prints and advertising, also other expenses as per the terms of the contract, copy of which I enclose herewith for your information.

I wish to further call your attention to the fact that pursuant to said contract Wertheimer was given the right to copyright said picture in the aforesaid territory during the period of the License Agreement, which copyright is to be reassigned to the United Artists after the expiration of said License or on the termination thereof.

There appears to be nothing in the contract relative to accounts to be made by Wertheimer and I do not know whether he has ever made an accounting to the United Artists. I take it that even though the contract is silent upon this phase of the matter that Wertheimer could be compelled to account and upon failure so to do the United Artists could

declare a default in the terms of the contract.

The contract apparently was made by Mr. Grey in London on behalf of the United Artists Corporation and I suppose the United Artists Corporation's counsel, Guedalla, acted on behalf of both parties.

I am also enclosing copy of assignment of picture rights from Edward Sheldon, the author to Doris Keane.

Any further information relative to this matter which you may desire I will be pleased to give you.

Very truly yours,

AHTB:GDM
Encs.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

HAMILTON NATIONAL BANK
100 WEST 42ND STREET
NEW YORK

105

STATEMENT FOR THE MONTH OF
Feb. 1936

G. G. Greenfield Inc. # 2
% Mr. Ganshaf
130 W. 42nd St.,
N.Y.C.

PLEASE EXAMINE AT ONCE. IF NO ERROR IS REPORTED IN TEN DAYS THE ACCOUNT WILL BE CONSIDERED CORRECT.

	DATE	CHECKS	DATE	CHECKS	DATE	DEPOSITS
				BALANCE FORWARD $		6,675.00
1		6,675.00				
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				BALANCE		

KEY

LN - Loan
BD - Bills Discounted
CL - Collection
IN - Interest
CP - Coupons
RT - Returned Item
CC - Certified Check
DM - Debit Memo
EX - Exchange
LST - Checks as per List

IN CHECKING THIS BALANCE AGAINST YOUR OWN RECORD DO NOT FAIL TO ALLOW FOR OUTSTANDING CHECKS.

REGULAR	REVERSING	ERROR	HAMILTON NATIONAL BANK		
MADE OUT BY	APPROVED BY	AUTHORIZED BY	DATE OF ENTRY	DOLLARS	CENTS
Levy			2-16-46	18 75	—

DEBIT (NAME OF ACCOUNT) D. W. Duffield Inc A/c

EXPLANATION

Checking a/c transferred to Compound Interest a/c # 11 88 2.

MEMORANDUM TITLE OF ACCOUNT

CREDITED

FORM 100-0000-6

THIS TICKET MUST BE WRITTEN IN INK

February 17, 1926.

Mr. J. W. Alicoate,
The Film Daily,
1650 Broadway,
New York City.

Dear Sir:

Mr. Griffith wishes me to acknowledge and thank you for the personal copy of the Film Year Book of 1926.

Very truly yours,

Secretary to Mr. Griffith.

DIRECTORATE
L. A. CURTON, PRESIDENT
[illegible]
GEORGE H. WILSON, VICE-PRESIDENT
[illegible]
SAMUEL WORTHINGTON WILLIAMS
SECRETARY
HARRISON, TENN.
RAFAEL L. LIGHSEY, TREASURER
NASHVILLE, TENN.
H. M. RICE, AUDITOR
NEW YORK CITY
REV. WM. E. MANNING TODD
COLUMBIA CHURCH
WHITEHALL, N. Y.
LUTHER LITTLE, D. D.
FIRST BAPTIST CHURCH
CHICAGO, ILL.
REV. L. W. SPRAGUE
BAYSIDE, L. I., N. Y.
G. L. BULL
BROOKLYN, N. Y.
P. D. BALLARD
STEUBENVILLE, ILL.
GEORGE F. DUDLEY, D. D.
WASHINGTON, D. C.

"FIRST THINGS FIRST"

THE ARYANS

CHARTER: DISTRICT OF COLUMBIA: PERPETUAL
WASHINGTON, D. C.

MEMBERSHIP DEPARTMENT
A. D. DUBOIS
[illegible] WOODLAND AVENUE
VERMONT, PA.

Mt Gilead Ohio
July 17th '26

Dear Sir,

In conformity to my custom, I write to you all requesting you to examine a drama, Minerva.

In reply I received your stereotyped form of permission carrying the promise to read.

If, as you say on July 13th "Mr Griffith" is not considering any manuscripts, you should send me the postage required to send the manuscript, and return the same postage prepaid, thus correcting the error conveyed to me.

Furthermore, the Washington address was not as you say, on the manuscript but my New York address and that only, is on the manuscript. And I uniformly follow the universal custom and instruction of producers and publishers of placing the address on the manuscript. And on the manuscript, Minerva, which you have in hand is that clear address and the Telephone number.

Also, in letter I advised that address and stated that if you would choose, the MS would be called for. It is therefore a little unwise in you

(over)

to assume me for these careless errors in your own office.

Finding as you will, that the New York address below is the address on the MS.— and finding the telephone number there,— and finding that "Washington" is not on the MS, and finding that I had your letter of promise to consider the MS. you will forward this nonsense— postage paid, inclosing the like amount to reimburse me for your error of statement that you would consider the MS. all will be well, and he only will carry the results of the errors who made them.

I am sending this through my New York address so that my representative there will know the circumstances.

Thanking you,

Jonathan W. Rice
882 E. 37th st
Brooklyn N. Y.
Telephone. ~~Mansfield 4836.~~ changed to Ingersol 5596-

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

POSTAL TELEGRAPH COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

FEBRUARY 18 1926

LOYD WRIGHT
CURRIER BUILDING
LOS ANGELES CALIFORNIA

M ONNILL OF THREE HUNDRED THIRTY SECURITY BUILDING WIRED US REGARDING PROPOSED WELL GRIFFITH RANCH STOP SEE HIM ON PRETEXT YOU RECEIVED WIRE FROM US ON FEBRUARY FIFTEENTH ASKING YOU TO INTERVIEW ONNILL RELATIVE TO PROPOSITION ALSO AS TO HIS REFERENCES AND MERITS OF PROPOSED DEAL STOP PLEASE ADVISE US YOUR OPINION OF ENTIRE MATTER STOP WE WIRED HIM ON FIFTEENTH ASKING FOR CERTAIN DATA BUT HE HAS NOT AS YET REPLIED THEREFORE WANT HIM TO THINK THIS INQUIRY THROUGH YOU WAS MADE AT SAME TIME

REGARDS

BANZHAF

charge Banzhaf 130 W 42nd St

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check number of words, this is a telegram. Otherwise the character indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check number of words, this is a telegram. Otherwise the character indicated by the symbol appearing after the check.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

FD166 48 NL

SANFRANCISCO CALIF 17

DAVID W GRIFFITH

1476 BROADWAY NEWYORKNY

X 187

ALL OF ORIGINAL RANCH COMPRISING ONE HUNDRED AND FIFTY ACRES INCLUDING BUILDINGS AND ORCHARD ALSO TWENTY ACRES ON RIDGE BETWEEN COYOTE AND LOPEZ CANYON ARE IN SECTION THIRTY SIX A TOTAL OF ONE HUNDRED AND SEVENTY ACRES STOP LEMONS TRYING TO SUPPORT RANCH STOP LETTER FOLLOWS STOP REGARDS

CARL STERNLOW.

ESTABLISHING CONFIDENCE 1910

CONNECTING
UNITED THEATRE EXCHANGES
ESTABLISHED 1912

Frisk Inc.

BUSINESS BROKERS
REAL ESTATE : LEASES

FREDERICK FRISK
PRESIDENT

900-904 GOLDEN GATE BUILDING
GOLDEN GATE AVE. AT TAYLOR AND MARKET STS.

SAN FRANCISCO, CALIF.

February 18, 1926.

Mr. David W. Griffith,

1476 Broadway,

New York City, N. Y.

Dear Mr. Griffith:-

This will confirm my wire of last night reading as follows - " All of original ranch comprising 150 acres including buildings and the orchard also 20 acres on ridge between Cayote and Lopez Canyon are in section thirty six a total of 170 acres stop lembns trying support ranch stop letter follows."

I am still in San Francisco but was able to obtain this information from the land office here. I am also enclosing a free hand sketch of the property as you requested in your wire, however I am returning to the ranch on Saturday of this week and will then forward complete maps or drawings.

In regards to lemons, as you remember I told you last fall that I had leased the ranch out on terms whereby the crops are to support the place. How long this will last, I do not know as the parties who have the place are now some $800.00 in the hole.

Under present conditions of the ranch and the difficulties in obtaining water when necessary and other drawbacks, I do not believe that your ranch will ever be completely self supporting to the point of paying interest on the investment. This and many other things I have been in hopes of taking up with you personally sometime in the future.

Sincerely yours,

Carl S. Pernlov

CS:AB
ENC:

February 18, 1926.

Mis Stella Wolfe Murray,
The Brestell,
Fifth Avenue & 57th Street,
New York City.

Dear Madam:

Mr. Griffith wishes me to acknowledge your letter of February 15th, enclosing a copy of your letter of December 14th written from London. He received your letter of December 14th but did not receive the book mentioned therein.

Mr. Griffith further wishes me to advise you that at the present time he is not considering any material for production. He is now fulfilling his contract with the Famous Players Lasky Corporation and the selection of stories for his pictures is made by the Famous Players Lasky Corporation subject to Mr. Griffith's approval. In view of this fact I suggest that you submit your proposition direct to the Famous Players Lasky Corporation, 485 Fifth Avenue New York, N. Y. You might advise them that you consider it excellent material for Mr. Griffith.

Thanking you for the courtesy of your consideration, I am

Yours very truly,

Secretary to Mr. Griffith.

WALTER GIFFORD
SPECIALIST IN BOOKING AND EXPLOITATION

Telephone: GERRARD 1764

Cables: MAGGIE LONDON

49, Victory House,
Leicester Square,
London, W.C.2.

Specially
Booked and Exploited:
"Birth of a Nation"
"Way Down East"
"The Covered Wagon"
"Orphans of the Storm"
"Auction of Souls"
etc., etc.

19th. February 1926.

Albert L. Grey Esq.
D.W.Griffith Inc.
303, Long Acre Building,
New York.
U. S. A.

Dear Mr. Grey,

I have shown "His Darker Self" to Mr. George Smith, director of William Vogel Sales Ltd. and have just heard that he will report to Mr. Vogel personally on his arrival in New York next week.

I have shown this film to practically every firm of any importance here and regret that they have all turned it down so I trust that business will be done with Mr. Smith.

For your information, and in case you do not know, Mr. George Smith is also managing director of Producers Distributing Corporation over here.

With kindest regards,

Yours sincerely,

Walter Gifford

SANTA MARIA BRANCH

PACIFIC-SOUTHWEST TRUST & SAVINGS BANK

CAPITAL $1,000,000.00

THE ONLY COMMON CODE OF THE CENTRAL AND FIRST NATIONAL GROUP

MAIN AND BROADWAY

SANTA MARIA, CALIF.

February 19th, 1926.

Mr. D.W. Griffith,
Astor Hotel,
New York City.

Dear Mr. Griffith:-

Your telegram requesting information concerning M.O. O'Neill and the Major Oil Company, was referred to our Los Angeles office with the idea of giving you a more prompt reply.

From copy of telegram which has just been received, I note that our Office was unable to give you much information.

In the event that no additional communication was addressed to you, the confidential information subsequently received by me from the Central Office indicates that latest financial statement on file as of July 1st, 1924, shows total assets of approximately $15,000.00 with a net worth of $14,000.00. An official of one of our affiliated Banks stated that he had known Mr. O'Neill for some time, and that it was his understanding that the financial responsibility of the party was very limited.

I would be more than pleased to make further inquiry upon receipt of advice from you.

Yours very truly,

L. C. Palmtag

L.C. PALMTAG
Cashier.

LCP:ML

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

POSTAL TELEGRAPH - COMMERCIAL CABLES

RECEIVED AT
130 W. 42nd ST.
NEW YORK CITY

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

DELIVERY NO. 2-0

RECEIVED TIME INDICATED ON THIS MESSAGE

GS153 47 COLLECT NL

GS LOSANGELES CALIF 20 RCVED 20 10 0 06

JK 116 11

ALBERT T BANZHAF

BUSH TERMINAL BLDG 130 WEST 42 ST NEWYORK NY

ANSWERING YOUR WIRE HAVE SEEN ONEILL AND HE PROPOSES LEASE TO COMPANY BEING FORMED FOR PURPOSES OF DRILLING STOP HAVE ASKED HIM TO SUBMIT COPY OF LEASE PROPOSED AND THIS WILL BE DONE BY HIM TUESDAY AND WILL IMMEDIATELY FORWARD TO YOU STOP LETTER FOLLOWS REGARDS

LOYD WRIGHT.

February 28, 1[illegible]

Hamilton National Bank,
1[illegible] East 42nd Street,
New York,
N. Y.

Attention Mr. Hehe

Gentlemen:

We are enclosing herewith, our check in the amount of $1000 to apply on account of our loan.

Very truly yours,

D. . GRIFFITH, INC.

By

[illegible]:I[illegible]
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Paramount-Pep Club

A Club of Good Fellows

489 Fifth Avenue, New York City

February 20, 1926.

Dear Mr. Griffith:-

The Fifth Annual Reception and Supper of the PARAMOUNT PEP CLUB INC, will be held Friday evening, March 5, 1926 at Hotel Astor. We take pardonable pride in the affairs conducted in past years and have no hesitancy in believing that the coming event will be the greatest in our history.

We welcome this opportunity of extending our appreciation of the assistance you have rendered us in the past and know that your attendance this year will materially aid the success of the affair.

We would like to reserve a Loge for you seating six persons, subscription price of which is $100.00.

An excellent entertainment will be rendered, dance music of the best and a midnight supper par excellence will be served Loge patrons in a reserved private dining room.

Attendance will be limited and I sincerely trust I may receive your early confirmation so that prompt allocation of Loges may be made.

Very truly yours,

PARAMOUNT PEP CLUB, INC.

P. W. Stilson

PRESIDENT.

Mr. David W. Griffith,
1476 Broadway,
N. Y. C.

SEACORD, RITCHIE & YOUNG
ATTORNEYS AND COUNSELLORS
[illegible]
[illegible] MAIN STREET

FREDERICK H. SEACORD
ALBERT RITCHIE
WALTER S. YOUNG

JOHN H. TAYLOR, JR.
EUGENE J. BARRICH

TELEPHONE [illegible]
NEW ROCHELLE

New Rochelle, N. Y. February 20, 1926.

Albert H. T. Banshaf, Esq.,
130 West 42nd Street,
New York City, N. Y.

Dear Mr. Banshaf:-

The S. M. H. Corporation, through Mr. Mahlstedt, has requested me to advise them in relation to a subdivision map of the Edgewater Point property and also to prepare a form of restriction to be used in deeds. I should like very much to consult the title report, and Mr. Mahlstedt informs me that it is probably in your office, as you represented the Company on the purchase. Would appreciate it very much if you would mail me this report for inspection.

I will return it if you require it.

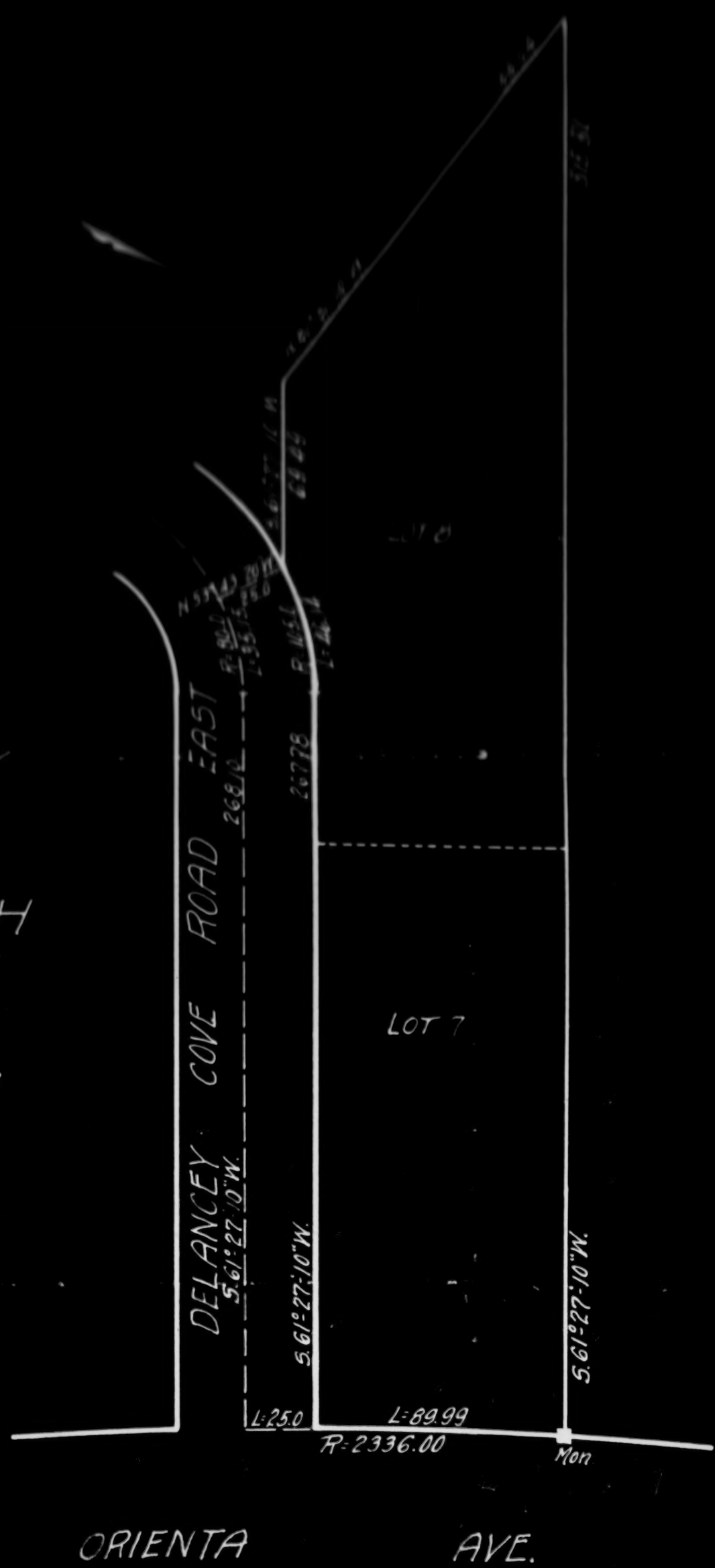
Yours very truly,

Frederick H. Seacord.

FHS:S

MAP OF PROPERTY
TO BE CONVEYED BY
S. M. H. CORP.
TO
OTTO HARBACH
VILLAGE of MAMARONECK
WESTCHESTER CO.
NEW YORK

Scale: 1" = 50' May 18, 1928



Box 191
Shelbina, Mo.
Feb. 22, 1926

Mr. D. W. Griffith,
Paramount Studios,
Long Island City, N. Y.

My dear Mr. Griffith:

"VENGEANCE OF THE WINDS" ----- that a title for a great photoplay of the next year.

After the success of your "INTOLERANCE" based on a mere idea of thought, I am sure you will be interested in the idea I am sending you.

In truth can this story be written on the back of a calling card. If you can see the merest germ of a great story in this I am sure you can make it a great story as no one else could.

Thanking you for your kind attention, I am

Most sincerely yours,

Zano De Mille

Zano De Mille,

ZD:ZDM

[illegible] West 68th Street
New York City
February 22, 1916

My dear Mr. Griffith

Since Mr. Smith of Famous Players introduced me to you as your "Sorrows of Satan", my fantasy has been busy vitalizing marvellous ideas for its settings and movements.

Your own keen interest that day, some months back, in my mystically painted term poems on [illegible] animal and Mephistophelian themes led me to expect to be called in to conceive and direct the design of your production's Heaven-and-Hell movements.

I know I can serve you indisputably well. So I await your word.

Respectfully,

Morde Gassner

Mr. D. W. Griffith
Famous Players
Astoria, L.I.

CLASS OF SERVICE DESIRED

TELEGRAM

DAY LETTER

NIGHT MESSAGE

NIGHT LETTER

Patrons should check as a cover letter is required for certain classes of telegrams. Rates will be furnished on request. FULL RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1094

NO.

CASH OR CHG

CHECK

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

February 25, 1926

Mr and Mrs Morris Gest
71 East 82nd Street,
New York City.

Please accept my sincerest sympathy in your bereavement

D. W. Griffith

Chas D. W. Griffith, Inc.

February 25, 1956.

William F. Hurst, M. D.,
142 St. Nicholas Ave.,
Brooklyn, N. Y.

Dear Sir:

In reply to your letter of recent date, I regret that Mr. Griffith is unable to advise you regarding the matter contained therein.

Very truly yours,

Secretary to Mr. Griffith

February 23, 1926

Percival J. Jackson, Esq.,
60 Pine St.,
New York, N. Y.

Dear Mr. Jackson,

This acknowledges receipt of your favor of the 19th inst., enclosing check to the order of D. W. GRIFFITH, INCORPORATED for $500.00.

I take this opportunity to thank you for your kind endeavors and courtesy and trust that the next time our clients net proceeds will be much larger.

Yours very truly,

AHTB KM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

KEITT & WALKER & CO. INC.
REAL ESTATE
1000 MADISON AVENUE
NEW YORK CITY

February 28th, 1926.

Mr. David W. Griffith
Famous Players Lasky Company
Pierce Avenue
Long Island City, N.Y.

Dear Sir:-

I understand that you are already engaged in the filming of "Sorrows of Satan," by Marie Corelli, and assume that you would use an original music score for this picture.

If no one has been definitely contracted for for this musical score, would it be possible to have the opportunity for its composition, and, if so, is there any information you desire regarding my eligibility?

A number of my symphonic compositions have been played by large orchestras, and I wrote the incidental music for the Martin Brown play - "The Great Music," produced at the Earl Carroll Theatre a year ago, and later used as film vehicle by Richard Barthelmess, under the title - "Soul Fire."

I could refer you specifically to Sigmund Spaeth, of the American Piano Company - George Backer, Theatrical Producer - and John Wenger, Scenic Artist, as immediate references.

Very truly yours

C. Linn Seiler

C. LINN SEILER.

FEW

COPY

UNIVERSAL PICTURES CORPORATION
730 FIFTH AVENUE
NEW YORK

February 25, 1926.

Mr. Will H. Hays
469 Fifth Avenue,
New York, N. Y.

Dear Mr. Hays:

Mr. Cochrane wishes me to inform you that we have taken the necessary steps to make an epic of the south to be called "Dixie." We have made an arrangement with Mr. Frederic Arnold Kummer to write such a story and the same is now being written by him and will be copyrighted in a very few days.

We have also taken the precaution to advertise this in the Film Daily, a clipping of which I am attaching herewith.

I assume that this information will be imparted by you to the other members of the Association so that we will be protected in the priority in the event that any other member of the Association might like to make such a production.

Sincerely yours,

(Signed) PAUL GULICK

Director of Publicity.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

MURRAY HILL 8300
CABLE ADDRESS: LASKIFILM

File

OFFICE OF JESSE L. LASKY
VICE PRESIDENT

FEBRUARY 26, 1926.

MR. A. GRIFFITH GREY,
GENERAL MANAGER,
D. W. GRIFFITH, INC.,
1476 BROADWAY,
NEW YORK CITY.

RE: "SORROWS OF SATAN"

Dear Mr. Grey:-

Replying to your letter of February 23, 1926, I have made arrangements with Mr. King, our General Manager at Long Island, to send to you each week a copy of the weekly cost report. We are very glad to do this for you.

Sincerely yours -

J. W. Butler

JWB:RD

February 26, 1926

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Attention: Mr. Rake

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAR:IS
ENC.

BREWSTER & CO.

INCORPORATED

NEW YORK

WAREROOMS
FIFTH AVENUE & 50TH STREET
FACTORY
HUNTERSPOINT AVENUE PLACE
LONG ISLAND CITY

TELEPHONES
WAREROOMS PLAZA 200
FACTORY HILLSIDE 1700
CABLE ADDRESS
"BREW NEW YORK"

MAIN OFFICE
LONG ISLAND CITY, NEW YORK

February 27 1926

Mr David Wark Griffith
1476 Broadway
New York City

Dear Sir:

Just a line to remind you that we are awaiting the pleasure of your call to go over the repairs to the coachwork of your HISPANO SUIZA BROUGHAM. Mr Berckmann, our estimator, will be pleased to make an appointment to suit your convenience.

Very truly yours

BREWSTER & CO

J Keoan

JPM:JKW

First Accounting Story 8/1/26

Accumulated charges on Sorrows of Satan to 8/27/26.

Account No.			
	1	Scenario	25615.57
	2	Director and Assistant	1329.64 (not including D. W. G.) ①
	4	Cameraman and Assistant	2872.98
	5	Cutter and Clerk	1796.10
	6	Co. Prop Men	1177.50
	7	Talent Acting	3691.65
	8	Talent Retaining	13156.35
	9	Extras	140.00
	10	Talent Expenses	506.47
	15	Transportation	26.95
	16	Rented	280.25
	18	Rented from Studio	212.67
	21	Architects Salaries	2607.52
	22	Carpenters "	3515.25
	23	Scenic "	1192.25
	24	Prop "	293.70
	25	Carpenter Material	997.15
	26	Scenic "	117.05
	28	Props Rented and Purchased	38.13
	29	Props Expense	23.25
	31	Location Cost	207.50
	37	Elect. Salaries and Material	1801.93
	38	Hall Method	371.88
	39	Misc. Expense	136.67
	41	Negative Film	1535.85
	42	Developing	379.44
	44	Printing	779.29
	48	Film and Developing	27.99
	49	Overhead	11836.45 (not including D. W. G.) ②
	84	Star Idle During Picture	2500.00
	85	Star Retaining	10416.70
	86	Star Expenses	750.00
		TOTAL	90746.13
		Story	37385.
			128131.13 (F)

① D.W.G. - 130,000.

② ADDITIONAL OVERHEAD 6,500 -

136,500 -

90,746.13

227,246.13

37 385. -

264,631.13

321680.01

- COSTUMES -

"SOUVENIR OF SATAN".

TEMPEST:

We see in the first scene up-to-date dark clothes, the effect of a soft collar - while seeming to be the usual white negligee collar, would, while not noticeable, really suggest the Byronic collar. As the speaking chorus, think the usual Greek costume, with grey and gold, with laurel crown. Of course, after he becomes rich, he will dress in the height of fashion. All his clothes can even be exaggerated a little, I think, as they know what is his influence.

An affair on the boat - an a climatic night - might be in honor of the God Woden (or some one of the Norse gods.), giving an opportunity for a bazaar party on the yacht. Might be that Tempest is in evening dress or Tuxedo. As he leaves to go upstairs, he throws a heavy, long coat over him, perhaps a heavy cape-coat, the collar of which could be of dark fur. And perhaps Lucio would wear a similar coat over his evening dress, as he comes up on deck. However, this may seem, when they land, to be rather a strange and almost absurd effect.

MAVIS CLAIR:

The costume of Clair, in the Greek dance, might be good as a spider web, grey instead of white, with perhaps a long, light grey cape, with soft feathers or soft white collar of swans-down. When leaving home, in the early part of the story, her clothes, of course, will have to be modern - fairly short skirt, but could perhaps be cut in a childish line. Afterwards, in the love scenes in the Bohemian lodging house, I can see solved only be imagining that they were good clothes she has patched up a little, not very marked. Or else take a bold step and have them very poor for sympathy, which is a very dangerous movement against romance.

At the cottage, her costume might be a light-colored long cloak, which, in a way, suggests a nun's habit, thought it must be smart and up-to-date at one and the same time.

SYBEL:

Of course, the costumes for Sybel are much easier, as they merely want to be the very smartest and most beautiful clothes that can be originated, speaking always of the flesh - but in this also we should try to keep away from anything that is apt too soon to become old-fashioned.

LUCIO:

Lucio is also not a difficult problem in this, as, like Lady Sybel, he is always in the height of fashion.

Amiel enters room. Expresses regret that Mavis should be in such cond[illegible] as ~~trustee proffers~~ money offered by Geoffrey Tempest to live the life she should live outside. This brings Mavis to her senses. "Geoffrey what has become of him?" Amiel makes gestures as though of false si[illegible] "Oh, he is lost entirely." Fade from that scene to

Satan calling in the half nude girl. Then a faster tempo for Tempest as he looks upon her flesh. Carry this scene of allurement as Tempest goes forward to take her in his arms. Then back to

Amiel. He advances toward Mavis. "Let me show you the way of the world." She refuses without indignation. He steps forward - pauses - steps back - looks at her, and exits. Then we go to

Tempest, who has also stepped forward - pauses. Back again to

Mavis, who struggles up - goes weakly toward the door as though calling for Geoffrey - turns and falls across the bed in an agony of protest. We then go to the scene of

Tempest and Rimanez in the great hall, only when Tempest leaves the exterior of the house he is stopped by a shadow. He battles through this shadow. Again, as he comes to the top of the steps inside the house, he is met by another shadow, with which he battles again. He seems to be conquered and drops down the steps. Again, in great desperation, he raises himself up and breaks through the shadow and on into the room.

Preceding this episode would be the first orgy scene up to where the first view is shown of Satan and also of Tempest.

[illegible], that the [illegible] CORPORATION, a corporation existing under the laws of the State of Delaware, United States of America, with its principal place of business at 27 West 10th Street, Wilmington, Delaware, and its principal branch office at 2729 Seventh Avenue, Borough of Manhattan, City, County and State of New York, by its President, Hiram Abrams, and its Secretary, Albert H. F. Bauhaf, both of legal age and each being a resident of the City of New York, does hereby make, constitute and appoint and by these presents has made, constituted and appointed MONTFORD S. STEELE (hereinafter referred to as Mr. Steele) its true and lawful attorney in fact, for it and in its name to take whatever action he shall deem necessary in the conduct of the business of the corporation in the following described territory:

Japan
China
Philippine Islands
British North Borneo
Sarawak
Arabia
Persia
Dutch East Indies
Federated Malay States
Strait Settlements
Siam
French Indo-China
Java
India

and to review the portions of the branch offices of said company in said territory, and to make whatever changes he shall deem necessary and advisable in the personnel or policy now in force at the said branch offices or throughout the aforesaid

territory, and

Said MR. STEELE is hereby authorized to open and conduct branch offices throughout the said territory and to represent the corporation in any of its branch offices throughout any of the said territory.

Said MR. STEELE is further authorized as the representative of the said United Artists Corporation to do what may be necessary under the laws of the various countries included within the said territory, to secure permission and authorization for the United Artists Corporation to do business in any of the said countries and to conduct and extend the business of the corporation within any of the said countries, and to do any and all things which may be necessary for the proper management of the business of the corporation within the said countries.

Said United Artists Corporation does hereby confer upon said MR. STEELE authority to do all acts and deeds which may be necessary or proper to effectuate the object of these premises, and the said United Artists Corporation does further authorize the said MR. STEELE to institute, prosecute, compromise, adjust and dispose of certain actions now or hereafter pending, or of any claims for or against said corporation, within the territory aforesaid, for the purpose of enforcing or defending the legal title to the motion pictures distributed by the United Artists Corporation throughout the said territory, and to take whatever action shall be necessary in accordance with the laws of the various

countries included in the aforesaid territory to secure possession of any of the motion picture films to which the United Artists Corporation has the exclusive rights of distribution in the said territory, giving and granting unto the said MR. STEELE full power and authority to take possession of any of the aforesaid films and to prosecute any suits or actions, or other legal proceedings, for the recovery or possession of any of the aforesaid films, and for the sequestration of any of these films which may now be in the possession of or in the control of any individual, firm or corporation in any of the countries included in the aforesaid territory, or of any claims of every kind or character for or against said corporation, hereby giving unto the said MR. STEELE full power and authority to do those things which shall be expedient or necessary in or about, for or concerning the premises, or any of them, as fully as the said United Artists Corporation could do if personally present, hereby ratifying and confirming whatever the said attorney shall do or cause to be done in and about, for or concerning the premises, or any part thereof; it being the intention and purpose of said United Artists Corporation that the power of attorney hereby granted unto the said MR. STEELE shall supersede any previous power of attorney given by the said corporation to any person or persons, firm or corporation within the aforesaid territory, and by this agreement the said United Artists Corporation does hereby give unto the said MR. STEELE sole and absolute authority and power to do all things necessary for the proper conduct of the business of the corpora-

tion in the aforesaid territory, independent of any right, or privilege heretofore given to any other person, firm, or corporation by contract, agreement, power of attorney, or other instrument; and further authorizes and empowers said Mr. ZEALE to open and carry bank accounts in the name of the United Artists Corporation in the aforesaid territory; further authorizing and empowering said Mr. ZEALE to sign all checks, drafts and other instruments on said bank accounts and to do any other act necessary and incident to the management and conduct of said bank accounts.

IN WITNESS WHEREOF, the United Artists Corporation by its Vice-President and Secretary has signed and sealed the foregoing instrument, the day of February, 1926.

UNITED ARTISTS CORPORATION,

By_____
Vice-President

_____
Secretary.

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss:
CITY OF NEW YORK)

On this day of February, 1928, before me personally appeared HIRAM ABRAMS and ALBERT H. T. [illegible] to me known, who, being by me duly and severally sworn, did depose and say each for himself; that he resided in the City and County of New York; that they are the president and secretary, respectively, of UNITED ARTISTS CORPORATION, the corporation described in and which executed the foregoing instrument; that they know the seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the Board of Directors; and that they signed their names thereto by like order.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Oyl Cmm
102

March 1st 1926.

Mr. G.H. Ireland,
Grey Street,
Claudelands,
HAMILTON
Waikato, New Zealand.

Dear Mr. Ireland;

If you wish to be advised as to the legal status regarding the story "THE TWO ORPHANS" and will forward me retainer of $100. I will be pleased to take this matter up and advise you fully.

Very truly yours,

AHTB:GDM

MUSEUM OF MODERN ART FILM LIBRARY

COPY

UNIVERSAL PICTURES CORPORATION

730 FIFTH AVENUE

NEW YORK

March 1, 1926.

Mr. Will H. Hays,
469 Fifth Avenue,
New York, N. Y.

Dear Mr. Hays:

In last Saturday's Saturday Evening Post I noticed a story written by Carl Clausen, entitled "Poker Face."

Universal bought from Edgar Franklin a story called "Poker Faces," which appeared in the Argosy All Story Magazine. This is already in production and we are going to use that title.

I am merely notifying you of this so that if any other member of the association finds a moving picture story in "Poker Face," they won't risk any money on the strength of it, or complicate our use of that title.

Sincerely yours,

(Signed) PAUL GULICK

Director of Publicity.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

March 1, 1936.

Rev. Neal Dodd,
H. P. R. Fund of America, Inc.,
1743 North New Hampshire Ave.,
Hollywood, Calif.

Dear Mr. Dodd:

I am in receipt of Mr. Griffith's Life Membership Certificate, and wish to thank you for same. I am enclosing herewith one dollar to cover expense of framing and shipping same.

With kindest regards, I remain

Very truly yours,

Secretary to Mr. Griffith.

MOTION PICTURE RELIEF FUND OF AMERICA, INC.

The Rev. Neal Dodd, Secretary

1743 North New Hampshire Ave., Hollywood, California.

In order that it reach you in the best shape, and for the purpose of future preservation, we have taken the liberty of framing your Life Membership Certificate. The cost of framing and packing was one dollar. If you care to pay this expense, please mail one dollar, or your check, to the Secretary at the above address.

New York American
MOTION PICTURE DEPARTMENT
LOUELLA O. PARSONS
Editor
TELEPHONE: WISCONSIN 4914
166 West Forty-Second Street

March 1st '26

Mr. D. W. Griffiths
1476 Broadway
City

Dear Mr. Griffiths!

I am anxious for you to see a young man whom, I am sure, you will consider a "type" for pictures. He is Anthony Knilling, and he is at present with Mr. Belasco in "Lulu Belle."

He was born in Oberammergau, Germany, and has appeared there in "Passion" plays, where he impersonated John, the Baptist.

Incidentally, I may tell you that he is my son-in-law. If you will kindly make an appointment for him, he will call on you whenever you say

Thanking you in advance

Sincerely yours

Alan Dale

#1

Manufacturers Trust Company

MEMBER FEDERAL RESERVE SYSTEM

513 Fifth Avenue corner 43rd Street
New York, N.Y.

March 1, 1926.

Mr. D. W. Griffith, President,
D.W.Griffith Inc.,
1476 Broadway,
New York City.

Dear Mr. Griffith:

We acknowledge your letter of February 27th enclosing a check amounting to $200.00 to apply on the note of the G & H Pictures Corp. on which you are one of the endorsers.

Thanking you, we are

Very truly yours,

M. Ray Coffman

M.Ray Coffman,
Assistant Secretary.

3

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SELIGSBERG & LEWIS
42 CEDAR STREET
NEW YORK CITY

W. N. SELIGSBERG
CLARENCE H. LEWIS

8nd March 1926

Mr. D. W. Griffith
1476 Broadway
New York City

My dear Mr. Griffith: **Strictly Personal**

I have been discussing with the D. W. Griffith Inc. a claim of Theodore Mitchell and J. J. McCarthy, which is long past due, for services rendered in connection with "Orphans of the Storm".

I have advised these gentlemen that their claim is good and that they should bring suit. Because of their great friendship and admiration for you, they hesitate to do this and Mr. Mitchell has tried repeatedly to talk to you personally about the matter. Your office will never arrange an appointment for him to see you personally and, in fact, has referred him to your lawyer.

At Mr. Mitchell's and Mr. McCarthy's earnest request, I am trying to bring this matter to your attention personally, because they feel that you would not care to be a party to what they deem to be an injustice to them. I shall wait a few days to hear from you before starting proceedings.

Very truly yours,

W. N. Seligsberg.

WNS:RL
register

March 8, 1926.

Mr. Jesse Lasky,
Famous Players Lasky Corporation,
485 Fifth Avenue,
New York City.

Dear Mr. Lasky:

When I had my talk with you concerning the bonus on "Sally of the Sawdust" I had in mind a letter dated October 23rd, copy herewith enclosed, which we received from your Mr. Finest showing a saving of $15,898.10 on the $350,000 allotment for "Sally of the Sawdust". As provided for by subdivision B of Paragraph Thirteen of Mr. Griffith's contract, Mr. Griffith is to receive 20% of this saving, making $2,779.62 due him as a bonus on "Sally of the Sawdust". However, after returning to the office I was furnished with a later report, which I assume is final and correct, showing the cost to have been $345,250.65, a saving of only $4,749.35 on the allotment. 20% of this is only $949.87 instead of the amount $2779.62 which I originally understood it to be.

"That Royle Girl" has gone well over the allotment of $350,000, and while it is true that Mr. Griffith did not get permission in writing, as per his contract, for this overage same was talked over at various times and Mr. Griffith, I know, told everyone over there that he could not get a good story out of it without a big climax. That was gone into very carefully and it was generally conceded that the picture was bound to cost more than $350,000, but in view of the fact that Mr. Griffith did not get this consent in writing and that no definite new estimate for the production was decided upon, the omission automatically does away with the possibility of any bonus on "That Royle Girl", and in accordance with the contract takes away the $949.87 bonus on "Sally of the Sawdust" due Mr. Griffith. However, had I known at the time I took this matter up with you that it was only $949.87 I would not have bothered as the amount is so small. I had in mind the former figure of $2,779.62.

In view of the above facts I think the best for all concerned is to consider the subject of the bonus on "Sally of the Saw dust" and "That Royle Girl" closed.

I would be very pleased, however, if you will be good enough to take up at the meeting on Friday, as per your suggestion, the matter of the budget for "The Sorrows of Satan" in order to avoid a repetition of any misunderstanding in this connection

in the future. The present allotment, as you know, is $550,000 of which $200,000 is Mr. Griffith's salary, leaving a balance of $350,000. I understand that Mr. Griffith was to start shooting on March 1st, and up to that date $90,256.04 had been expended from this $550,000 leaving a balance of $259,743.96 to finish the production. This, I am sure you will agree, is not sufficient to complete the picture. It will require at least $100,000 additional, making the original allotment $650,000 instead of $550,000.

If you and your Directors will approve this additional allotment I wonder if you will be good enough to write me a letter to that effect.

Thanking you for giving this matter your attention, and with all good wishes, I remain

Sincerely yours,

General Manager,

D. W. Griffith, Inc.

AOG/CC

March 8, 1926.

Mr. E. M. Mills,
Box 101,
Shelbina, Mo.

Dear Sir:

In reply to your letter of February 22nd we regret to advise that Mr. Griffith would not be able to use the idea contained therein as a basis for a motion picture.

Thanking you for your interest and consideration, we are

Yours very truly,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

BREWSTER & CO.

INCORPORATED

NEW YORK

WAREROOMS
FIFTH AVENUE & 50TH STREET
FACTORY
QUEENSBORO BRIDGE PLAZA
LONG ISLAND CITY

TELEPHONES
WAREROOMS PLAZA 200
FACTORY STILLWELL 7100
CABLE ADDRESS
"BREW NEW YORK"

MAIN OFFICE
LONG ISLAND CITY, NEW YORK

March 2 1926

Mr David W Griffith
1476 Broadway
New York City

Dear Sir:

Enclosed herein please find estimate for the restoration of the coachwork of your HISPANO SUIZA LIMOUSINE.

This estimate has been figured as closely as possible and in addition to removing all the paint from within and outside, which is very elaborate, it provides to repair the woodwork of the body which has come loose in a number of places; and cover the split left side chauffeur's seat panel, and the split right rear door panel with an aluminum panel; together with straightening up the mud guards or fenders, and such other work, all of which explains itself.

We show in the footnote the expense of putting larger wells or pans for the larger shoes, and refitting and altering the brackets, which hold the tires in their proper place.

We make this suggestion that inasmuch as the right side chauffeur's seat panel, and the left rear door panel are of mahogany and liable to split, same as the other panels, that these be covered with aluminum now, and save trouble hereafter.

We trust we may be favored with the order for the work, in which event the writer would be very pleased to give same his personal attention.

Very truly yours

BREWSTER & CO

C E Beichmann

P S It is also understood that if the car is to be restored that you have in mind painting it in blue, where now painted, which would include the bonnet and the lower panels of the body.

CEB

CEB:JKW

Any repairs to the battery will be additional

To new larger tire wells for the larger shoes and alter and refit the tire brackets, would cost additional $150.00

If the right side chauffeur's seat panel and left rear door panel are covered with aluminum, at an additional expense of $80.00, it will eliminate danger of these splitting hereafter.

Respectfully submitted

BREWSTER & CO

A L Renschmann

CZB:JKW

BREWSTER & CO.

INCORPORATED

NEW YORK

WAREROOMS
FIFTH AVENUE & 50TH STREET
FACTORY
QUEENSBORO BRIDGE PLAZA
LONG ISLAND CITY

TELEPHONES
WAREROOMS, PLAZA 800
FACTORY, STILLWELL 7100
CABLE ADDRESS
"BREW NEW YORK"

MAIN OFFICE
LONG ISLAND CITY, NEW YORK

March 8 1926

MR DAVID W. GRIFFITH - HISPANO SUIZA LIMOUSINE
ESTIMATE FOR THE RESTORATION OF THE COACHWORK

Piece out and refit door catches
Rebuffer the doors
Renew some of the hinge pins where necessary
Repair the woodwork of body and smoothen metal work
Cover the split left side chauffeur's seat panel and the right rear door panel with aluminum
Refit and tighten frameless glasses
Refit the inside floor boards
Renew broken slats of gasoline tank protector
True up some of the metal fenders
Remove all the paint and repaint, stripe, and varnish body refinishing the mahogany where mahogany trim outside, and scrape off and refinish the interior woodwork which is mahogany
Take off the wire wheels. Remove shoes and inner tubes to reenamel wheels and replace shoes, tubes, and wheels
Repaint the chassis
Reenamel the six wire wheels
Repaint, stripe, and varnish bonnet
Paint tire carrier
Refinish instrument board and filler piece of windshield
Paint initials within a circle on crest panels of doors
Clean inside trimming and carpets
Clean and press silk curtains
Renew handle for the extra seat
Repair inside speaking tube
Renickel the windshield and standards
Take out and replace glasses to renickel windshield framing and standards
Renickel the mirrorscopes
Renickel the front and rear bumper bars
Repair clock on dash
Refasten domelight glass and replace missing screw
Take wet storage care of the battery and replace

TWELVE HUNDRED DOLLARS.....$1200.00

Any repairs to the wire wheels such as renewal of broken or missing spokes, or tightening of any loose spokes, will cost additional.

(continued)

BREWSTER & CO.
INCORPORATED
NEW YORK

SHOWROOMS
FIFTH AVENUE & 50TH STREET
FACTORY
HUDSONWOOD BRIDGE PLAZA
LONG ISLAND CITY

TELEPHONES
SHOWROOMS PLAZA 300
FACTORY STILLWELL 1100
CABLE ADDRESS
"BREW NEW YORK"

MAIN OFFICE
LONG ISLAND CITY, NEW YORK

March 5 1926

MR DAVID W GRIFFITH - HISPANO SUIZA LIMOUSINE
ESTIMATE ON CHASSIS

Take down the clutch and furnish and install new parts as found necessary

Approximately ONE HUNDRED AND SEVENTY FIVE DOLLARS.....$175.00

Respectfully submitted
BREWSTER & CO

1200
160
80
175
1605

HBH:JKW

BREWSTER & CO.
INCORPORATED
NEW YORK

WAREROOMS
FIFTH AVENUE & 50TH STREET
FACTORY
QUEENSBORO BRIDGE PLAZA
LONG ISLAND CITY

TELEPHONES
WAREROOMS PLAZA 200
FACTORY STILLWELL 1100
CABLE ADDRESS
"BREW NEW YORK"

MAIN OFFICE
LONG ISLAND CITY, NEW YORK

March 8 1926

Mr David W Griffith
Famous Players Studios
Long Island City

Dear Mr Griffith:

We hereby confirm your authorization, through your Mr Kirk, to restore your HISPANO SUIZA LIMOUSINE, as per our estimate $1200.00 plus $150.00 for new larger pans in the fenders for the larger tires; and $80.00 for covering the other two panels with aluminum - making a total of $1430.00.

The time required to do the work would be 6 weeks.

We note that the color selected is blue like that on Mr Guernsey Curran's PHANTOM ROLLS ROYCE LANDAULET BODY shown you yesterday, and to Mr Kirk this morning.

It is further noted that when ready to be striped, either you or Mr kirk will call in to determine what color of striping and the amount of striping to be put on.

We note that the initial or monogram on the car is not yours. What is your pleasure as regards this? Do you wish us to submit a design of monogram, or just put on in block letters - D W G?

Thanking you for the above orders which we assure you will have the writer's personal attention, we remain

Very truly yours

BREWSTER & CO

C E Berchmann

CEB:JKW

BREWSTER & CO.

INCORPORATED

NEW YORK

WAREROOMS
FIFTH AVENUE & 50TH STREET
FACTORY
HUNTERSPOINT AVENUE PLACE
LONG ISLAND CITY

TELEPHONES
WAREROOMS PLAZA 200
FACTORY STILLWELL 7100
CABLE ADDRESS
"BREW NEW YORK"

MAIN OFFICE
LONG ISLAND CITY, NEW YORK

March 5 1926

Mr David W Griffith
Famous Players Studio
Long Island City

Dear Mr Griffith:

In acknowledging receipt to you yesterday of your instructions, through your Mr Kirk, to restore your HISPANO SUIZA LIMOUSINE, the writer failed to ask if you desire us to do the mechanical work, for which we submitted you an estimate in the amount of $175.00

Kindly let us hear from you.

Very truly yours

BREWSTER & CO

C E. Berchmann

CEB:JKW

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(COPY)

THE ALLIED ARTISTS CORPORATION LTD.

66-68 Wardour Street

London, W. 1. England

March 4th, 1926.

Arthur W. Kelly, Esq.,
THE ALLIED ARTISTS CORPORATION LT D.,
729 Seventh Avenue,
NEW YORK CITY.

Dear Arthur:

I have your letter of the 18th February requesting the gross on "ROMANCE" to date in England.

The only information I can get is that the cash collections on the picture to date amount to £23,681. Also that the picture has been withdrawn from sale.

With kindest regards,

Yours sincerely,

M. SILVERSTONE (signed)

Saturday - March 5th 192
172 West 105th Street
New York

Mr. D. W. Griffith.
New York

My dear Sir:-

Thank you a million times for trying to help me out yesterday so nobly. I saw Mr. Cohill this morning, but he positively refused me a test - but I'll work for you yet Sir, just wait. I know that I shall work for the best stage producer - I was anxious that you get acquainted with my work, for the simple reason that I am sure Mr. Belasco will film "The Love", and I would love to be in it. I know he will be only too happy to ask you to direct it - Please please do not tell Mr. Belasco yours business over the telephone try to see

him personally in your hotel, and we will without doubt get successful results. I believe it is the only way we can successfully put it through. Please keep this a secret.

With all gratitude and sincerest thanks.

I am, dear Sir,
Most respectfully,
And sincerely yours.
Evelyn Barry Ventura.

P.S.
I have been awaiting this opportunity for the past seven months.

Kind Sir:

If you will just give me a small bit in your present production I shall be glad to do the favor. I met you on Broadway one afternoon & approached you on the subject. You told me to hotel & I produced it here to remind you.

I do not mind seeing Mr. Cohill, but the red headed girl won't give me a chance. My telephone is Academy 0525. I am always in early A.M. before at my rooms. Thank you.

Evelyn Barry Ventura

Hotel Astor
New York

Mr. D. W. Griffith

Personal

Room 622

March 6, 1916.

Mr. Alan Dale,
New York American,
156 West 44nd St.,
New York City.

Dear Sir:

Mr. Griffith wishes me to advise you that he will be pleased to see Mr. Shilling any afternoon next week. If you will have the gentleman telephone the writer at this office any morning I will make the appointment for a definite time.

Very truly yours,

Secretary to Mr. Griffith

March 5th, 1926

Hamilton National Bank,
150 West 42nd Street,
New York,
N. Y.

<u>Attention: Mr. Emke</u>

Gentlemen:

We are enclosing herewith, our check in the amount of $1500 which is to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

BREWSTER & CO.

INCORPORATED

NEW YORK

WAREROOMS
FIFTH AVENUE & 50TH STREET
FACTORY
QUEENSBORO BRIDGE PLAZA
LONG ISLAND CITY

TELEPHONES
WAREROOMS: PLAZA 200
FACTORY: STILLWELL 7100
CABLE ADDRESS
"BREW NEW YORK"

MAIN OFFICE
LONG ISLAND CITY, NEW YORK

Hispano

March 5 1926

Mr David W Griffith
Famous Players Studio
Long Island City
New York, N Y

Dear Sir:

We hereby confirm instructions from your secretary, Miss Conway, to do the mechanical work on your HISPANO SUIZA LIMOUSINE, as per our estimate; and also that there is no monogram or initials to be painted on the car - all of which will have our careful attention and for which please accept our thanks.

We notice that there are no keys with the car, and one of the side curtains is missing. We think it advisable to have you send us the keys so that in proceeding with the work we can see that the keys fit properly. We do not require the side curtain but mention this deficiency so that there may be no misunderstanding when the car is delivered.

Very truly yours

BREWSTER & CO

C E Berchmann

CEB:JKW

D. W. GRIFFITH STUDIO

Inter-Office Message

To Mr. Gray

From Mr. Kluge

Date March 8th, 1926

Reply to

Attached hereto, you will find summary showing the status of "Lilly of the Sawdust". These figures are all actual figures in accordance with reports handed by the United Artists Corporation. The amount received by the Famous Players on Played and Earned basis does not include money which they have received from England inasmuch as Famous themselves, are handling this in England and do not send me reports; neither does it include several sales of foreign rights which I know have been made so the actual cash received by Famous Players should be quite a good deal more than is shown namely, $297,239.77.

You will note that the sales in the foreign market have just barely begun.

Please make all replies on back of this memorandum

"SALLY OF THE SAWDUST"

- Dates -
Domestic - February 1st
Foreign - December 30th

CONTRACTS TAKEN

United States - Canada - Cuba	$684,166.56
England	145,500.00
Australia	10,000.00
Europe	25,000.00
South America	4,000.00
Japan	5,000.00
TOTAL CONTRACTS TAKEN	$843,500.00

UNPLAYED BUSINESS

Contracts Taken	$843,500.00	
Less: Played and Earned	432,008.68	
TOTAL UNPLAYED BUSINESS	$411,491.32	
FAMOUS CORP. EQUITY IN UNPLAYED BUSINESS		$288,043.00

AMOUNT RECEIVED BY FAMOUS CORPORATION
ON
PLAYED AND EARNED

United States	$287,581.14
Canada	6,905.91
Cuba	752.72
Japan	2,000.00
TOTAL CASH RECEIVED	$297,239.77

STATEMENT OF INCOME AND PROFIT
BASED ON ABOVE ACTUAL FIGURES

Cost of "Sally"	$345,000.00
Amount Recouped	297,239.77
BALANCE TO BE RECOUPED	$ 47,760.23
Less:-Equity in Unplayed Business	288,043.00
EXCESS OF INCOME OVER COST	$240,000.00
	20
20% TO ACCRUE TO D. W. GRIFFITH, INC.	$ 48,000.00

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART—FILM LIBRARY

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY

OFFICE OF THE PRESIDENT

March 6, 1926.

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
1107 Longacre Bldg.,
New York City.

Dear Mr. Griffith:

Following further the matter of possibly saving money in connection with joint telegraph service to the Coast, heretofore discussed in Board Meetings:

We have obtained from the members in California, through the California Office, the expenses which each incurs in telegraph tolls from that end. I will be glad if you will send me personally the amount which your New York office spent in 1925 on telegrams to the Coast, then we will make a careful study as to how much, if anything, can be saved, and how, and try to have some kind of report for the next meeting of the Board on March 29th.

If you will send this estimate to me as soon as possible, I will be very glad. We are covering only telegraph charges -- not telephone -- between New York and California.

With very best wishes, I am

Sincerely yours,

Will H. Hays

$202.60

March 6, 1926.

Mr. William Vogel,
1560 East 42nd Street,
New York City.

Dear Mr. Vogel:

I read in one of the trade papers that Mr. Smith, your London representative, is in New York and I am wondering if you have taken up with him as yet the matter of "His Darker Self". Pardon me, but this is just a general reminder.

With many thanks, I remain

Sincerely yours,

ACC/CC

President,

G. & H. Pictures Corporation.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART LIBRARY

March 6, 1924.

Manufacturers Trust Co.,
42nd Street & 5th Avenue,
New York City.

Gentlemen:

Enclosed you will find Mr. Griffith's check in the amount of $200 to be applied against the loan of the G. W. G. Pictures Corporation.

Kindly acknowledge receipt of same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

March 6, 1926.

Miss Ruth Griffith,
718 West 6th Street,
Santa Ana, Calif.

Dear Miss Griffith:

I am sending the enclosed letter, which is self-explanatory, at the suggestion of Mr. Grey.

I took the matter of the bronze memorial tablet, mentioned in the letter, up with Mr. Griffith and he was very much interested in the idea and thinks that it should be carried out. However, Mr. Grey is wondering whether this tablet should be placed in the church at La Grange or Mt. Tabor. He said while it is true that your mother spent the last few years of her life in La Grange and attended the church there still he thinks that inasmuch as both she and your father worshipped most of their life in the church at Mt. Tabor, and that they are buried in the Mt. Tabor Cemetary that perhaps it would not be fitting to have the tablet placed in the La Grange church, but rather in the Mt. Tabor church.

Will you kindly read over the enclosed letter and return same with your comments and suggestions.

Thanking you for your courtesy, I am

Yours very truly,

Secretary to Mr. Griffith.

D. W. GRIFFITH STUDIO

Inter-Office Message

To Mr. Banshaf

From Mr. Kluns

Date March 8th, 1924.

Reply to

Attached hereto, you will find copy of the Agreement arrived at by Mr. Grey and Mr. Ludvig with reference to the Empire Trust Company.

Please make all replies on back of this memorandum

157

For and in consideration of the promise of Empire Trust Company to postpone until May 1st, 1926, any action to enforce the collection of the balance due them by the undersigned D. W. Griffith, Inc., or to foreclose on any of the collateral now held by them as security for the balance due from D. W. Griffith, Inc. with the interest thereon, the undersigned hereby sells, assigns, transfers and sets over to the said Empire Trust Company as additional security for the payment of all sums due said Empire Trust Company or to become due, with the interest thereon, all sums of money due or hereafter to become due to said D. W. Griffith, Inc. from United Artists, Inc. or from any other person, firm or corporation, arising out of the motion picture entitled, "Sally of the Sawdust".

Dated New York, March 8, 1926.

D. W. GRIFFITH, INC.

By _____

Vice-President

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

March 9, 1916.

Mr. Edwin O. King,
Famous Players Lasky Studio,
34th and Pierce Aves.,
Long Island City.

Dear Sir:

Enclosed herewith is a jury notice for Mr. Griffith for March 18th. Will you kindly take care of same. Thanking you, I am

Yours very truly,

Secretary to Mr. Griffith.

March 9th, 1926

Will H. Hays,
Motion Picture Prod. & Distrs. of Am.,
469 Fifth Avenue,
New York,
N. Y.

Dear Sir:

In answer to your request with reference to the amount expended by us for telegraph charges during 1925--we wish to advise you this expenditure amounted to $202.60.

Very truly yours,

D. W. GRIFFITH, INC.

By

R.M:M

March 9, 1926

Raymond Eluns, Esq.,
c/o D. W. Griffith, Incorporated,
1476 Broadway,
New York, N. Y.

Dear Sir:

The following is a brief of the closing of the thirty acre piece which was conveyed to the S. M. H. Corporation by D. W. Griffith, Incorporated.

Pursuant to contract dated October 14, 1925, between D. W. Griffith, Incorporated and E. W. Hammons, the Corporation agreed to sell to Mr. Hammons the thirty acre piece, also known as the Crawford piece. The purchase price was $85,000 of which $18,000 was paid on the signing of the contract. This contract was assigned by Mr. Hammons to the S. M. H. Corporation and the deed to the property was delivered to S. M. H. Corporation on February 1, 1926. The said Corporation executed its bond and mortgage to D. W. Griffith, Incorporated in the sum of $67,000, said bond becoming due February 1, 1930 and bearing interest at the rate of 5% per annum, payable semi-annually after the first day of February, 1926. The mortgage contained release clauses for the release of certain acreage bordering on the water and Union Avenue Esplanade at the rate of $5,000 per acre and the other acreage at the rate of $3,000 per acre, as will more fully appear in a copy of the mortgage which will be sent you after the same has been returned by the Register of Westchester County.

The adjustments on taxes are as follows:

Village Tax - ⅔ of a year paid by S.M.H.Corporation	$458.32
School Tax - 10½ months - paid by S. M. H. Corporation	495.09
Town Tax - 6½ months - paid by S. M. H. Corporation	143.16

Stamps required on the deed amounting to $85.00 were purchased by S. M. H. Corporation and charged against the amount due on account of tax apportionment as aforesaid.

March 9, 1956

Raymond Lunn, Esq., - S

Net amount due D. W. Griffith, Incorporated therefore being $995.07.

Yours very truly,

RC KM

MUSEUM OF MODERN ART FILM LIBRARY

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
JERRY WILSON
SECRETARY

OFFICE OF
J. ROBERT RUBIN
ACTING TREASURER

March 9, 1926.

Dear Mr. Griffith:

Re: Annual meeting, March 29, 1926.

Herewith notice and proxy. Will you kindly let me know at your early convenience whether you will be present at the meeting? If for any reason there is a possibility of your not being able to attend, kindly execute the enclosed proxy, making sure that whoever you designate as your proxy is present in person, in accordance with the requirements of the by-laws of the Association.

With kindest regards, I am

Sincerely yours,

J. Robert Rubin

Acting Treasurer.

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
1107 Longacre Bldg.,
New York City.

Form 100—100 Pads—1000 Sheets

INTER-OFFICE

To Mr. Gray

From L. S. Swarts

Remarks:

Please have executed and return to me. Thank you.

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
485 FIFTH AVENUE
NEW YORK CITY

March 9th, 1926.

Messrs. D. W. Griffith and
D. W. Griffith Inc.,
1476 Broadway,
New York, N.Y.

Dear Sirs:

We are in receipt of letter dated March 2nd, 1926 with reference to the negative costs on productions under the agreement between us dated June 10th, 1924.

We feel that the various computations provided for in the contract should be carried out and that unless otherwise agreed in writing the provisions of the contract should be adhered to.

In order to be perfectly fair to Mr. Griffith and meet your ideas as expressed in your letter of March 2nd with reference to THE SORROWS OF SATAN, we agree that the budget amount allotted for negative cost for the production of THE SORROWS OF SATAN shall be increased from $550,000.00, as provided in the agreement of January 22, 1926 between us, to the sum of $650,000.00. No further change in this figure, however, will be acceded to.

Kindly approve this memorandum and have Mr. Griffith approve it, and return it for our files.

Very truly yours,

LES:SW

FAMOUS PLAYERS-LASKY CORPORATION.

Approved:

By Jesse L. Lasky
First Vice-President.

D. W. GRIFFITH INC.

By_____

_____

THE COMMUNITY CHURCH

PARK AVENUE AND THIRTY-FOURTH STREET

NEW YORK CITY

MINISTERS
JOHN HAYNES HOLMES
JOHN HERMAN RANDALL

CHURCH HOUSE AND OFFICES
12 PARK AVENUE

March 10th, 1926

Cannot attend but would be glad to have a copy of "Broken Blossoms" DWG

Dear Mr. Griffith:

We are planning to give a unique movie show at the Community Church to demonstrate the evolution of the moving picture. Our idea is to show a picture of Mary Pickford, say, in one of her early vehicles; then show Richard Barthelmess in "Tol'able David" as an example of the middle period of movie development; and last we want to run off Emil Jannings in "The Last Laugh" as demonstrating the newer and better type of picture. In this connection, I want to say parenthetically, that we have been exceedingly disappointed not to be able to secure your own "Broken Blossoms", as this picture is still, I think, the last word in artistic creation for the movies. We were therefore sorry to learn that "Broken Blossoms" has been withdrawn from circulation.

Knowing your keen interest in all that is best in the moving picture world and appreciating your own very deep and lasting contribution to the artistic development of the movies, I am writing to invite you to speak on any phase of your own work or the picture field generally, in connection with our showing of the pictures depicting the progress of the movie.

We are planning this show for Friday evening, April 30th, and could arrange to have you give your address at any time most convenient for you. I wish I knew how to say just the word which would arouse your interest and secure your acceptance of our invitation. If you come, we can promise you a packed house and an audience intelligently interested in the best in the moving pictures. Hoping to have your favorable reply, I remain

Sincerely yours,

Dora Maxwell

For THE WOMEN'S FEDERATION

Fourth duplicate original

For and in consideration of the promise of Empire Trust Company to postpone and delay until the first day of May, 1926, any action to enforce the collection of the balance due it by the undersigned D. W. Griffith, Inc. on a promissory note made by D. W. Griffith, Inc. and endorsed by D. W. Griffith personally, or to foreclose on any of the collateral now held by it as security for said balance and the interest thereon, the undersigned hereby jointly and severally sell, assign, transfer and set over to said Empire Trust Company as additional security for the payment of all sums due said Empire Trust Company, or hereafter to become due to it, with the interest thereon, all sums of money due or hereafter to become due to said D. W. Griffith, Inc. and D. W. Griffith, jointly or severally, from any person, firm or corporation, arising out of the motion picture entitled "Sally of the Sawdust", which said picture was produced by Famous Players-Lasky Corporation, directed by D. W. Griffith and released by United Artists, Inc.

Dated, New York, March 10, 1926.

D. W. GRIFFITH, INC.

By Albert L. Grey Vice Pres.

(Corporate Seal)

D. W. Griffith (L.S.)

first agreement on brief

For and in consideration of the promise of Empire Trust Company to postpone until May 1st, 1926, any action to enforce the collection of the balance due them by the undersigned D. W. Griffith, Inc., or to foreclose on any of the collateral now held by them as security for the balance due from D. W. Griffith, Inc. with the interest thereon, the undersigned hereby sells, assigns, transfers and sets over to the said Empire Trust Company as additional security for the payment of all sums due said Empire Trust Company or to become due, with the interest thereon, all sums of money due or hereafter to become due to said D. W. Griffith, Inc. from United Artists, Inc. or from any other person, firm or corporation, arising out of the motion picture entitled "Sally of the Sawdust."

Dated New York, March 8, 1926.

D. W. GRIFFITH, INC.

By Albert H. Grey

Vice-President

March 11, 1966.

Mr. Elmer Clifton,
441 Lexington Avenue,
New York,
N. Y.

Dear Sir:

In accordance with our agreement, we are enclosing herewith, check in the amount of $2,000 in full payment of our note which matures on March 17th. You will note, however, that I have not included interest in this check nor will I include it in any of the others until all of the notes have duly matured and have been paid then if you will send me an invoice covering the bank charges on this entire transaction, I will remit for same. Inasmuch as this method is in conformity with our usual system in handling notes, I trust that it will be agreeable to you.

Will you kindly recall the note from your bank and return same to us?

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:GS
ENC.

BERNARD SHALIT
Attorney and Counsellor at Law
66-67 Journal Building
262 Washington St., Boston, Mass.

March 14, 1926.

O'Brien, Malevinsky & Driscoll, Esqs.,
152 W. 42nd Street,
New York, N.Y.

Attention: Mr. Edward J. Raftery:

My dear Mr. Raftery: RE: Bessie Klarfain vs. United Artists Corporation.
RE: Louis Klarfain vs. United Artists Corporation.

Yours of the 10th inst. at hand and in reply will say that I have looked up the Declaration filed in the two above-named suits and find that the suit brought by Bessie Klarfain is an action of tort for injuries which she suffered by reason of falling on the hallways and stairs of the Tremont Theatre, during a performance of Griffith's "Orphans of the Storm", which accident occurred on February 11, 1922. The husband brought another suit for the same cause of action and is asking for a sum of money expended for medicines, medical attendance, nursing, etc. When this suit was brought, it was brought against the Theatres Company of Boston, which corporation operated the Tremont Theatre.

The Tremont Theatre was insured by the Employers' Liability Assurance Co. Ltd. and their attorneys, Sawyer, Hardy, Stone & Morrison, filed an Answer, which included the general denial and contributory negligencem by the plaintiff. On the 29th day of September, 1925, the plaintiffs filed a Motion to amend their writ and declaration and asking to join the "United Artists Incorporated" as party defendants. Of course there being no such corporation, service was never made. On February 6, 1926, another Motion was filed by the Plaintiff asking that they may amend their writ so as to make the United Artists Corporation a party defendant, which motion was allowed by the Court, and an Order of Notice was served upon the Commissioner of Corporations in this Commonwealth.

The first person I saw in regard to this matter was Mr. William Shaw MacCullom, attorney for the Plaintiffs and I had quite a talk with him.

I am enclosing herewith a copy of a letter which I received from Mr. Varley, whomwas acting manager for Griffith at the time the picture was shown.

I then saw Mr. Scully, but he could not give me much information in regard to this matter and referred me to Mr. Lothian, the manager of the Colonial Theatre and also of the Tremont Theatre. I saw Mr. Lothian and he explained to me about the case, as nearly as he

could remember and then called Mr. Sheehan, the house manager of the Tremont Theatre, over to his office at the Colonial Theatre. Mr. Sheehan told me that at that time, Griffith had hired the Tremont Theatre for the showing of his picture "Orphans of the Storm" and whether it was on a rental basis or percentage basis he could not say, but he promised me that he would look into his files and see if he could find a copy of the contract or the lease, and after he does so, he will turn the same over to me.

In connection with this matter, will you ascertain from the United Artists Corporation whether or not they have any duplicate of any lease or contract with the Tremont Theatre, in relation to the showing of the "Orphans of the Storm." It seems to me, though, that Griffith himself showed this picture, from what information I can gather and that the United Artists Corporation had nothing to do with it.

After finishing my conference with Mr. Lothian and Mr. Sheehan I went down to the theatre and viewed the premises, and according to the story told me by Mr. Sheehan, I cannot see where there is any liability against any one of the parties.

I then went to the office of Sawyer, Haray, Stone & Morrison and interviewed them in regard to this matter and they told me that they had filed an Answer at the request of the Employers' Liability Assurance Co. Ltd., who insured the Tremont Theatre; but, that they did not think the Tremont Theatre was liable, under the circumstances. However, they are defending the suit just the same.

A little later, I called at the office of the Aetna Insurance Company and found that Mr. Griffith had taken out an accident policy and that they were ready to defend him, when suit was brought against him, but so far the Plaintiff has been unable to serve on Mr. Griffith. I asked them if the United Artists Corporation was mentioned in the policy and they said no. Of course, it is very important for us, although I do not think the United Artists Corporation is at all liable, that we locate that contract between Griffith and the Theatres Company of Boston and it seems to me that a diligent search should be made at the New York office for this contract.

Notwithstanding the fact that eventually we will not be found liable for this accident, it is necessary for us to defend it just the same and I shall file my Answer, after the first Monday in April, and will let you know of further developments.

Very truly yours,

(Signed) Bernard Shalit

BS:RE
Inc.

New York City
March 26th 26

My dear Mr Griffith
I was told the drop
from a note regarding
the horoscope in
Sorrows of Satan
that you mailed
some one should not
do so - I am sorry
that I was at the
Biography -
Hoping I may work
for you again

Gwen Kay Lacy
Stella's Palace
341 W 124 St
C.

Apt 3
2262 Morningside

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. MANSHAW, Secretary
T. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT [illegible]

March 12, 1926

I hereby acknowledge receipt of Twenty-five Hundred ($2500.00) Dollars advanced to me by D. W. Griffith, Inc. as a personal loan, and hereby agree to pay said Twenty-five Hundred Dollars at the rate of Fifty ($50.00) Dollars per week, starting March 20, 1926 for fifty consecutive weeks.

Albert Griffith Grey

payment to M. P. Cap. Corp. authorized by Mr. Griffith on Mar. 12, 1926 - to be deducted from salary at rate of $50. per week.

(c)

March 18, 1926.

Mr. F. W. Campbell,
Pathe Pictures Corporation,
35 West 45th Street,
New York,
N. Y.

Dear Mr. Campbell:

The income paid to you during the year 1925 amounted to $1,975.

However, inasmuch as the Federal Government does not require our reporting incomes of married persons of less than $3,500, this amount is not being reported. It would be wise, however, to include it on your income tax return.

Very truly yours,

D. W. GRIFFITH, INC.

by

RAT:IS

THE BOARD OF HEALTH

CITY OF VALDOSTA, GEORGIA

MR. A. GRIFFIN, CHAIRMAN
MR. J. M. SMITH, VICE CHAIRMAN
MRS. H. H. SMALL
MR. R. G. RICHARDSON
MR. M. J. CHAUNCEY
MR. E. D. KING, JR. SECY.
DR. W. T. CHERIER, CITY HEALTH OFFICER
DR. J. F. MIGNON, CITY PHYSICIAN

DEPARTMENT OF MEAT AND MILK INSPECTION

E. D. KING, JR., D. V. M., INSPECTOR

FOOD SUPPLY PROTECTED BY
IN U. S. ACCREDITED HERDS OF MILK COWS, AND A SANITARY SLAUGHTER HOUSE, AND THE MEDICAL EXAMINATION OF ALL FOOD HANDLERS

VALDOSTA, GEORGIA March 15, 1926.

Mr. A.G.Griffith,

New York, N.Y.

Dear Sir:-

I have just learned that you are going to produce a picture called "Looking South" which will eclipse "The Birth of a Nation", and while I am sure you have accurate information relative to the Health conditions in the South, I will appreciate an opportunity to submit some data that I feel will be useful to you along this line.

Every body is interested in Health. This is what brings many people South, especially in the Winter.

I am enclosing a reprint of my paper a year ago in the Journal of the American Veterinary Medical Association which will give an outline of Health advantages here, that can not fail to interest people interested in the South from a Health standpoint.

If you are interested and this phase of our advantages seems desirable, I will be pleased to furnish any further data or material we have.

Thanking you in advance for a reply, I am,

Yours truly,

E.D.King Jr.

E.D.King Jr., D.V.M.

GRIFFITH & BALTER
ATTORNEYS AT LAW
SUITE 1202 FORD BUILDING
PITTSBURGH, PA.
W. A. GRIFFITH A. L. BALTER

March 12th, 1926.

Mr. D. W. Griffith,
130 West 42nd Street,
New York City, N.Y.

My dear Mr. Griffith:

I hope you will pardon me for addressing you personally, but for four or five years I have been the owner of fifty (50) shares of stock in D. W. Griffith, Inc., for which I paid $15.00 per share - $750.00. This stock was sold to me by Brokers in this City, G. A. Oliver Company. I purchased the stock solely because of your association with the Company, and by reason of the great faith which I have always had in your work in the picture world, and in your integrity as a man. I also thought that it might be among the possibilities that we were related to each other, and hoped that that would be true, and that some day we might have an opportunity to sit down together and see if it were possible to ascertain whether or not we were in any way related.

When in Miami, Florida, in the Winter and Spring of 1923, on account of ill health, I called upon you at the Royal Palms Hotel, but you were out on the picture lot busy, and I did not have an opportunity to see you as your Secretary informed me. On two or three other occasions I have endeavored to have a letter reach you, personally, but without success. I have never received satisfactory information from the Secretary of your Company. Such information as I have received has been indefinite and unsatisfactory, and the security of the investment as such, and the possibility of dividends in connection therewith, have always been very much in the air in any communication I have received. They were always in the future, a few months away, and they have never come. Now, I am not criticising, I am simply stating facts, and I know very well that you are in no way responsible. I fully believe that you would not take, nor permit to be taken, the money of any individual in any enterprise with which you are or shall be associated, excepting in the very best of faith and with confidence that there would be no loss to any of your friends in the picture world or otherwise. It seems to me that at least once a year, and oftener if possible, the Stockholders of the Company should have definite information of the absolutely correct existing conditions. I am not in position to insist upon this as I might do if I were living in New York or Baltimore, nor would I want to do that if it were possible to avoid it, but it does seem to me that for the sake of your admirers and those who have given their confidence in you by their investment, it would be well if you could either, in your own person, or by securing somebody with the necessary

GRIFFITH & BALTER
ATTORNEYS AT LAW
SUITE 1408 PARK BUILDING
PITTSBURGH, PA.
W. A. GRIFFITH A. L. BALTER

ability and integrity to go deeply into the entire situation to know the exact condition as it exists now. I need my money. It would be a great help to me, and it does seem to me that some return upon it should have been forthcoming before this. I am sure your efforts in the picture world have been successful in making money for your undertakings, but after all, you were not in position to manage the business end of it and naturally could not give attention to the details.

Do you know of anybody who would be willing to buy my stock and give me back my money with interest, if possible? If not, then without interest. If it is possible for you to do this yourself, or have somebody to do it, I would esteem it a very great favor, and it would be a substantial help.

I hope that some day in the not distant future you will come to Pittsburgh and communicate with me so that I may have the pleasure of meeting you, which I would very much like.

With my very best wishes for your happiness and success, and the hope that I may hear from you promptly, I am,

Yours most truly,

W. A. Griffith

WAG:MR.

March 13, 1936

Motion Picture Capital Corporation,
61 East 42nd Street,
New York,
N. Y.

Attention: Mr. Walker

Gentlemen:

As per my telephone conversation with you this morning, I am enclosing herewith our check in the amount of $251.97 which represents full payment of our note discounted by Mr. Grey which matured on March 5th also interest in the amount of $17.67 and protest fees in the amount of $1.30.

I wonder if you will be so kind as to return the cancelled note?

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

March 13, 1926

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Attention: Mr. Dale

Gentlemen:

We are enclosing herewith, check in the amount of $1500 to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:LE
ENC.

File

PERCIVAL E. JACKSON
Attorney at Law
60 Pine Street
New York
Telephones 3780 3781 3782 John

March 13, 1926.

To the Creditors of the
Diamant Film Company:

Gentlemen:-

I wrote you heretofore giving you a resume of the situation. Since my last letter to you, nothing has transpired except that the Associated Exhibitors have accepted one of the pictures, and negotiations are still pending with respect to the two still under rejection.

I understand that matters have reached a point where J. E. Brulatour Inc. which financed these two rejected pictures and which holds a mortgage on them, is about to or has started foreclosure proceedings respecting such mortgage, so as to get control of the pictures.

Mr. Berger, who contemplated making some personal arrangement with the creditors, has not succeeded in putting himself in a position where he can do so. He still is of the same disposition, however; but financially, he is unable to make any definite promise or agreement. Mr. Berger tells me that he will continue to make every effort to work out the situation, and if it changes in the near future so that he is able to make some definite proposal to the creditors, I will communicate with you again.

Under these circumstances, I am writing the various creditors, so that they may be fully advised with respect to the present status of the matter.

Yours very truly

P. E. Jackson

PEJ:BC

37 West 67th Street,
New York City.

March 14, 1928.

D. W. Griffith, Esq.,
c/o Famous Players Lasky,
New York City.

Dear Mr. Griffith:

Please read the enclosed.

I wish I could bring you to agree with it. I feel so sure that in LUMMOX there lies an arresting, brilliant, novel picture and that your magic touch could realize all its potentialities.

In any event the next time you are browsing about for a story do re-read LUMMOX.

With kindest personal regards,

Sincerely yours,

FH/J

D. W. GRIFFITH COLLECTION
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Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"One of the Family"

"ONE of the Family," which John Tuerk is so ably presenting at the Eltinge Theatre, is just what it claims to be—an uproarious comedy of Boston family life. It is better than the "Show-Off" and the success of the picture made from this material is incontrovertible. Every line is a laugh; each character a fine, true type. Of the ten roles, eight are major parts suitable for an all-star cast. No moving picture producer will ever lose a nickel on the filming of this comedy. It will be a God-send to exhibitors, and screen audiences throughout the country will welcome it enthusiastically.

Putting money in "One of the Family" is as safe as buying government bonds and a whole lot more exciting!

"The Masque of Venice"

Everyone realizes that a clever scenarist can horn-swaggle many stage flops into film successes but I can't see any hope for "The Masque of Venice" which Brock Pemberton, William A. Brady, Junior, and Dwight Wiman are presenting at the Mansfield Theatre. It is a foggy blotch of nothing, beautifully done.

Fannie Hurst

Fannie Hurst's recent novel "Appassionata" has no place on the screen unless it is changed beyond recognition. The religious issue and the convent ending preclude its being acceptable.

But when I think that the greatest contribution to modern American literature has not yet been picturized I could lie on the floor and scream like an ungoverned child. I mean "Lummox." Fannie Hurst's "Lummox," (publishers, Harper Bros.), the greatest contribution to modern American literature.

Louise Dresser is the only picture actress in the whole of America who is physically and mentally equipped to interpret the role of the magnificent peasant, Lummox.

There is more real humanity in one of Lummox's prehensile toes than there is in the heads and hearts of all of New York's fashionable church congregations. In this book there is soul, spirit, love, birth, death, constant sacrifice, humor, hunger, genius and in the end, the happiest of all conclusions.

And such sequences! "Born in a furiously dark sailors' lodging house—a frightening emergency birth of rusty instruments!"

"Public school—where the cross breeding of white skin and slant eyes was frequent and little boys and girls knew horrible things. At eight, Lummox had worn a hat pin under her waist against the bestiality of lodgers."

She worked "in a handsome apartment whose servant room was in the basement and half the floor covered with water that had backed from a drain. A kitten lay drowned in it."

Before her child is born she earns her living by working in "silent, tiled corridors, lavatories, elevators and fireproof stairs. A battalion of witches of Endor. Women with old pools of eyes that were gathering scum. One night swabbing a tenth floor corridor, a pain smote at Lummox—as if someone were trying to shove her off a skyscraper. Twenty minutes later in the ambulance her son was born—painlessly."

"Moaning and shivering, sitting and clinging to her corner like a dumb animal" she signs her boy away at two and a half weeks old because she couldn't wash floors and give him a fair chance.

Throughout life Lummox goes as a servant, administering pity, love and understanding. She brings ignorant, pathetic little Mrs. Musliner to her husband's arms; she takes Helga out of a house of prostitution and helps her to start life over; she stills the hell of torment and jealousy that rages between Wallenstein's Christian wife and orthodox Jewish mother; she saves Chita, the little stoic, the little slavey from a life of terrified harlotry; she sacrifices years of her life to protect the Oessetrich daughters from the brutality of their mother; she rescues a drunken debutante from a stupid, luckless situation; she lives to see her son a great genius, and ends her life in a warm comfortable bakery—in this atmosphere of cinnamon buns and whiffy currants we leave her—still serving, fulfilling her starved destiny by rearing the baker's motherless children.

In all of modern American literature there isn't a character that can approach Lummox for sincere dramatic worth. With a far-seeing director and Louise Dresser this book can be made into the greatest picture that has ever yet been made in any country of the world.

"Mated"

Wallace Irwin's new book "Mated," published by G. P. Putnam's Sons, would make a splendid starring vehicle for either Lilian Gish and Lois Moran.

Here is a story of realistic American life. Lucinda ("Cinders") is the daughter of Matalea Shelby, a thrice-married woman whose sole object is in procuring the comfortable things of this life for herself and in keeping within the pale of society. "Cinders" is neglected, overlooked, shunted from home to hotel, from hotel to boarding house, from boarding house to home again as her mother's matrimonial fortunes rise and fall and rise again.

"Cinders" becomes so heartbroken at her mother's many materialistic marriages that the bare thought of matrimony fills her with nausea. She is brought to New York and put on the marriage market but refuses all comers. Finally she does fall in love with Martin—a poor lad attending Columbia University, with no past and less future. She refuses to marry him, however, although the depth of her love is unquestionable. The end of the book is tragic in the extreme and would have to be changed for film purposes.

Wallace Irwin has done a difficult bit of character work surpassingly well. His novel is full of strong and original types; Matalea's first husband, a common weakling; his second wife, an aimless, overdressed, bejewelled blonde; Matalea's second husband, the charming, talented actor; her third, the disgusting old roue, Colonel Harbison.

Through all this mass of corruption, "Cinders" makes a straight path to her love—unblinded but firm.

It is one of the sincerest novels of the year, and, with the ending changed, exactly suited to the needs of Lilian Gish or Lois Moran.

"The Third Year"

About a year ago the Bohemians presented a comedy drama which was originally named "Tantrums," and later called "The Third Year." It started out a sure-fire hit; the second act slowed down and the third act fell down. However, this play of sophisticated married life on Long Island is just the type of drama that Leatrice Joy does exceedingly well. Any clever film adapter could infuse the proper swing into the last act and produce a thoroughly amusing screen success.

It's by no means a great play but it's certainly the sort of thing that pleases movie audiences and crowds picture houses with wives and husbands who are, for one or many reasons dissatisfied with the matrimonial goods he or she drew out of life's grab bag.

There are too many plays rusting in theatrical producers' offices which should be dragged out, scoured off, and promoted to filmdom. Any legitimate production that has had earnest thought and hard-earned money lavished upon it should be given at least a serious reading by the scenario departments of screen corporations. That is only common horse sense. If I spoil a roast of beef today that doesn't say that tomorrow Henri of the Ritz can't make it into a Hungarian goulash that would excite even the palates of the Great Ones of this industry.

You catch more flies with honey than with vinegar and concerted, sympathetic action between moving picture and theatrical producer will do much for the constructive growth of the motion picture. Both are working for the public's amusement. Why not work together instead of sliding the poniard of suspicion into each other's ribs?

MUSEUM OF MODERN ART FILM LIBRARY

ELMER CLIFTON

441 Lexington Avenue
Suite 1106-6
New York City

ATTENTION, MR. KLUGE

March 15th, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Dear Sirs:

I acknowledge receipt of your letter of March 11th, enclosing your check dated March 17th for $2,000 in settlement of principal of your note dated March 17th.

As to the interest, I shall be satisfied to have payment thereof made at the time you suggest.

May I say that I would prefer to surrender the note referred to, upon payment of the interest due thereon, and hope you will find this satisfactory.

Very truly yours,

Elmer Clifton

CH:SM

March 15th 1926.

Collector of Internal Revenue,
Los Angeles, California.

Dear Sir:

I enclose herewith 1925 Income Tax Return of Mr. D.W.Griffith, together with his check for $146.01 in payment of the first quarter of tax shown to be due.

Very truly yours,

R:GDM

D. W. GRIFFITH COLLECTION
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D. W. GRIFFITH COLLECTION

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR T. DRISCOLL
JOSEPH M. MAGNAUTH
RICHARD J. MAGRAT
ARTHUR M. WALSH
EDWARD C. RAFTERY
BENJAMIN PEARCE

IN RE

March 16, 1936

Mr. A.H.T. Banshaf,
130 W.42nd St.,
New York City.

Attention Mr. Highter

Dear Sir:

Enclosed herewith you will find copy of letter which we have received from Bernard Shalit, an attorney in Boston.

I will instruct Mr. Shalit to put in a notice of appearance and answer in this case. Will you kindly take it up with the Insurance Company and see if you can arrange to have the Aetna Life Ins. Co. represent the United Artists in this matter? The United Artists Corporation has no interest of any kind or character in this litigation.

Yours very truly,

O'BRIEN, MALEVINSKY & DRISCOLL

by E. C. Raftery

ECR:CK

Enc.

March 16, 1926.

Manufacturers Trust Company,
43rd Street & 5th Avenue,
New York City.

Gentlemen:

Enclosed herewith you will find Mr. Griffith's check in the amount of $200 to apply on the G. & M. Pictures Corporation note.

Will you kindly acknowledge receipt of same, and oblige

Yours very truly,

Sec'y to Mr. Griffith.

March 15, 1926.

Mr. Royle Cole,
2006 Walton Ave.,
Bronx, N. Y.

Dear Mr. Cole:

I am returning herewith the memorandum of the Biograph pictures which you left with me, and regret to advise that the few old Biograph pictures which Mr. Griffith once had have been destroyed.

Very truly yours,

Secretary to Mr. Griffith.

Statement of

MAJESTIC HOMES CORPORATION OF FLORIDA

Condition

March 15, 1926.

Gross cost of raw land	$2,471,500.00	
Paid on purchase	422,167.00	
Net balance - on mortgages	$2,049,347.00	
Sales and current contracts to 3/15/26, about 50 acres	675,000.00	
2,200 acres left to sell - net cost	$1,374,347.00	
Value of 2,200 acres to-day @ $3,500. an acre		$7,700,000.00
Less actual cost balance		1,374,347.00
Net equity without taking account of value increase as result of $500,000 financing, the spending of which will increase net equity to over $ against $500,000 advanced, ----------		$6,325,653.00

INVESTMENT OUTLAY

Paid on land	$422,167.00
Development expense	50,244.00
Equipment, Payments and autos, busses etc.	107,500.00
Selling advertising, organization, etc., to produce $675,000 in sales,	150,000.00
TOTAL EXPENDED ----------	$729,911.00

FINAL FIGURES WHEN OPERATIONS COMPLETED

When marketed, according to plans, the property will bring - Cash ---------- (@ $60 per foot)		$27,500,000.00
Cost of improvements	$4,500,000.	
Cost of land	2,471,000.	6,971,000.00
Gross equity ----------		$20,529,000.00
Selling and overhead		4,500,000.00
Net cash balance, exclusive of building profit		$16,029,000.00

March 15th 1926.

Collector of Internal Revenue,
Third Dist., Broadway & 57th Street,
New York City.

Dear Sir:

I enclose herewith Corporation Income Tax Return for the year 1925 of David W.Griffith Corporation.

Very truly yours,

R:GDM

Enc.

D. W. GRIFFITH COLLECTION
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Form 1120
U. S. Internal Revenue
(Auditor's Stamp)

CORPORATION INCOME TAX RETURN
For Calendar Year 1925

File This Return with the Collector of Internal Revenue for Your District on or Before March 15, 1926

PRINT PLAINLY CORPORATION'S NAME AND BUSINESS ADDRESS

(Name) DAVID T. GRIFFITH CORP

(Number and Street) 150 West 42nd Street

(Post Office and State) New York, New York

Page 1 of Return

File No. .....

Serial Number .....
(Cashier's Stamp)

Cash Check M. O. Cert. of Ind. First Payment

$ .....
Examined

By .....

Date of Incorporation December 15, 1915

Under the Laws of what State or Country New York

KIND OF BUSINESS Rent of motion pictures to business firms

IS THIS A CONSOLIDATED RETURN? No

Use red ink to write in this space

GROSS INCOME

1. Gross Sales from Trading or Manufacturing, Less Returns and Allowances ..... $
2. Less Cost of Goods Sold:
   - (a) Inventory at beginning of year ..... $
   - (b) Merchandise bought for sale .....
   - (c) Cost of manufacturing or otherwise producing goods (From Schedule A) .....
   - (d) Total of lines (a), (b), and (c) ..... $
   - (e) Less inventory at end of year .....
4. Gross Profit from Trading or Manufacturing (Item 1 minus Item 2) ..... $
4. Gross Profit from Operations Other Than Trading or Manufacturing. (State nature of income):
   - (a) .....
   - (b) .....
   - (c) .....
5. Interest on Bank Deposits, Notes, Mortgages, and Corporation Bonds .....
6. Rents .....
7. Royalties .....
8. Profit from Sale of Real Estate, Stocks, Bonds, and other Capital Assets (From Schedule B) .....
9. Dividends on Stock of Domestic Corporations .....
10. Other Income (including dividends received on stock of foreign corporations). (State nature of income):
    - (a) .....
    - (b) .....
    - (c) .....
11. Total Income in Items 3 to 10 ..... $

None

DEDUCTIONS

12. Compensation of Officers (From Schedule C) ..... $
13. Rent on Business Property .....
14. Repairs (From Schedule D) .....
15. Interest .....
16. Taxes (From Schedule E) .....
17. Losses by Fire, Storm, etc. (From Schedule F) .....
18. Bad Debts (From Schedule G) .....
19. Dividends (From Schedule H) .....
20. Depreciation (resulting from exhaustion, wear and tear, or obsolescence) (From Schedule I) .....
21. Depletion of Mines, Oil and Gas Wells, Timber, etc. .....
22. Other Deductions Not Reported Above. (Explain below, or on separate sheet):
    - (a) Salaries and wages. (Not included in Item 2, 12, or 14 above) .....
    - (b) .....
    - (c) .....
    - (d) .....
    - (e) .....
    - (f) .....
23. Total Deductions in Items 12 to 22 ..... $
24. Net Income (Item 11 minus Item 23) ..... $

None

COMPUTATION OF TAX

25. Net Income (Item 24 above) ..... $
26. Less Credit of $2,000 (for a domestic corporation having a net income of less than $25,250) .....
27. Balance (Item 25 minus Item 26) ..... $
28. Income Tax (12½% of Item 27) ..... $
29. If the Net Income of a Domestic Corporation is Less Than $25,250, Enter the Amount in Excess of $25,000 .....
30. Total Tax (Item 28 plus Item 29) ..... $
31. Less: Income Tax Paid at Source. (This credit can only be allowed to a nonresident foreign corporation) ..... $
32. Income and Profits Taxes Paid to a Foreign Country or to a Possession of the United States by a domestic corporation .....
33. Balance of Tax (Item 30 minus Items 31 and 32) ..... $

An amended return must be marked "Amended" at top of return

Checks and drafts will be accepted only if payable at par

2—13658

SCHEDULE K—BALANCE SHEETS (See Instruction 43)

Item	Beginning of Taxable Year		End of Taxable Year	
	Amount	Total	Amount	Total
ASSETS				
1. Cash		$		$
2. Notes receivable				
3. Accounts receivable	$		$	
Less reserve for bad debts				
4. Inventories:				
Raw materials	$		$	
Work in process				
Finished goods				
Supplies				
5. Investments:				
Obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia	$		$	
Securities issued under the Federal Farm Loan Act, or under such Act as amended				
Obligations of the United States or its possessions				
6. Loans (describe fully):				
A. H. T. Bunghaf	$	4 896 84	$	
		4 896 84		
7. Deferred charges:				
Prepaid insurance	$		$	
Prepaid taxes				
8. Capital assets:				
Land				
Buildings	$		$	
Machinery and equipment				
Furniture and fixtures				
Delivery equipment				
	$		$	
Less reserves for depreciation and depletion				
9. Patents				
10. Good will and License		10 000 00		
11. Other assets (describe fully):				
	$		$	
12. TOTAL ASSETS		$ 14 896 84		$
LIABILITIES				
13. Notes payable		$		$
14. Accounts payable				
15. Accrued expenses (describe fully):				
	$		$	
16. Other liabilities (describe fully):				
	$		$	
17. Capital stock:				
Preferred stock (less stock in treasury)	$		$	
Common stock (less stock in treasury)		10 000 00		
18. Surplus	$ 4 896 84		$	
19. Undivided profits		4 896 84		
20. TOTAL LIABILITIES		$ 14 896 84		$

Remarks

SCHEDULE L—RECONCILIATION OF NET INCOME AND ANALYSIS OF CHANGES IN SURPLUS

1. Net income from Form 1[illegible], page 1 of the return	$				16. Undeductible deductions: (a) Donations, gifts, and contributions	$			
2. Exempt income: (a) Interest on obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia					(b) Income taxes, including the tax imposed by section 10 of the Revenue Act of 1924				
(b) Interest on securities issued prior to March 1, 1913, the income from which is exempt from taxation under the Revenue Act of 1913 or under any act of Congress					(c) Amount by which depreciation based upon cost exceeds depreciation based upon the value of the property prior to March 1, 1913				
(c) Interest on obligations of the United States or its possessions					(d) Amount of losses, expenses, or interest incurred in connection with tax-exempt income				
(d) Income of a foreign corporation which is not effectively connected with the conduct of a trade or business within the United States					(e) Disbursements and reserves: (1) Disbursements made for the use of any officer or employee which are not reported as income to such officer or employee				
(e) Income, if any, of life insurance policies paid upon the death of the insured					(2) Interest on indebtedness incurred to purchase or carry obligations or securities, the interest upon which is wholly exempt from taxation				
(f) Other items of nontaxable income (to be detailed): (1)					(3) Amount by which the total sales which are not included in Item 18, page 3 of return, exceeds the total cost of goods sold				
(2)					(4) Amount of loss from fire not compensated for, etc. (to be detailed): (1)				
(3)					(2)				
3. Charges against reserve for bad debts, if Item 15, page 1 of return, is not the balance to a reserve					(3)				
4. Charges against reserve for contingencies, etc. (to be detailed): (1)					(5) Other nondeductible deductions (to be detailed): (1)				
(2)					(2)				
(3)					(3)				
5. Total of Lines 1 to 4, inclusive	$				17. Total of Lines 16	$			
6. Total from Line 14					18. Earnings and profits (or deficit) for the taxable year (exclude amount paid in cash, stock of the company, or other property): (a) Date paid ..... Character	$			
7. Net profit for year as shown by books, before any adjustments are made thereto (Line 5 minus Line 6)	$				(b) Date paid ..... Character				
8. Surplus and undivided profits as shown by balance sheet at close of preceding taxable year					(c) Date paid ..... Character				
9. Other credits to surplus (to be detailed): (a)					(d) Date paid ..... Character				
(b)					19. Other items to surplus (to be detailed): (a)				
(c)					(b)				
10. Total of Lines 7 to 9, inclusive	$				(c)				
11. Total from Line 17					20. Total of Lines 18 and 19	$			
12. Surplus and undivided profits as shown by balance sheet at close of taxable year (Line 10 minus Line 11)	$								

QUESTIONS

KIND OF BUSINESS

1. By means of the key letters given below, identify the corporation's main income-producing activity with one of the general classes, and follow this by a special description of the business sufficient to give the information called for under each general class.

A.—Agriculture and related industries, including fishing, logging, ice harvesting, etc., and also the leasing of such property. State the product or products. B.—Mining and quarrying, including gas and oil wells, and also the leasing of such property. State the product or products. C.—Manufacturing. State the product and also the material if not implied by the name of the product. D.—Construction—excavations, buildings, bridges, railroads, ships, etc., also equipping and installing same with systems, devices, or machinery, without their manufacture. State nature of structures built, materials used, or kind of installations. E1.—Transportation—rail, water, local, etc. State the kind and special product transported, if any. E2.—Public utilities—gas (natural, coal, or water); electric light or power (hydro or steam generated); heating (steam or hot water); telephone; waterworks or power. E3.—Storage—without trading or profit from sales—elevators, warehouses, stockyards, etc.). State product stored. E4.—Leasing transportation or utilities. State kind of property. F.—Trading in goods bought and not produced by the trading concern. State manner of trade, whether wholesale, retail, or commission, and product handled. Sales with storage with profit primarily from sales. G.—Service—domestic, including hotels, restaurants, etc.; amusements; other professional, personal, or technical service. State the service. H.—Finance, including banking, real estate, insurance. I.—Concerns not falling in above classes (*a*) because of combining several of them with no predominant business, or (*b*) for other reasons.

2. Concerns whose business involves activity falling in two or more of the above general classes, where the *same product* is concerned, should report business as identified with but one of the above general classes; for example, concerns in A or B which also transport and market their own product exclusively or mainly, should still be identified with classes A or B; concerns in C (manufacturing) which own or control their source of material supply in A or B and which also transport, sell, or install their own product exclusively or mainly, should be identified with manufacturing; concerns in D may control or own the source of supply of materials used exclusively or mainly in their constructive work; concerns in E1 or E2 may own or control the source of their material or power; concerns in F may transport or store their own merchandise, but its production would identify them with A, B, or C.

3. Answers: I

(*a*) General class (use key letter designation) .....

(*b*) Main income-producing business (give specifically the information called for under each key letter, also whether acting as principal, or as agent on commission; state if inactive or in liquidation) .....

Inactive

AFFILIATIONS WITH OTHER CORPORATIONS

SEE INSTRUCTION 38

4. Does the corporation own 95 per cent or more of the outstanding voting capital stock of another domestic corporation or of other corporations? No

5. Is over 95 per cent or more of your outstanding voting capital stock owned by another corporation? No

6. Is 95 per cent or over of your outstanding voting capital stock as well as 95 per cent or over of the outstanding voting capital stock of another corporation or of other corporations owned or controlled by the same individual or partnership or by the same individuals, partnerships, or corporations in substantially the same proportion? No

7. If the answer to questions 4, 5, and 6, or to any of them, is "yes," answer the following:

(*a*) Did the corporation file Form 819, Affiliated Corporations Questionnaire, for 1917 or subsequent taxable years? ..... If the answer to this question is "yes," a questionnaire is not required, except under the circumstances described in question (*b*). If the answer to this question is "no," and the answer to questions 4, 5, and 6, or to any of them, is "yes," procure from the Collector of Internal Revenue for your district Forms 851, 852, 853, and 853A, Affiliations Schedules 1, 2, 3, and 4, which shall be filled in and filed as a part of this return. If the answer to this question is "no," question (*b*) need not be answered.

(*b*) Did substantially the same conditions, as are set out in the Questionnaire or Schedule filed for 1924 or prior years, obtain during the entire taxable year 1925? ..... If the answer to this question is "no," a statement, setting forth the particulars in which the situation has changed, should be attached to and made a part of this return. If there have been substantial changes in stockholdings, a complete schedule of such changes should be submitted on Form 853, Affiliations Schedule 3. If there are companies other than those covered by the Questionnaire or Schedule for prior years which, applying the tests contained in questions 4, 5, or 6, may have come into the affiliated group since 1924, Forms 851, 852, 853, and 853A, are required for the entire group for the taxable year.

(*c*) Did the corporation file a consolidated return for the preceding taxable year? .....

PREDECESSOR BUSINESS

8. Did the corporation file a return under the same name for the preceding taxable year? Yes If not, was the corporation in any way an outgrowth, result, continuation, or reorganization of a business or businesses in existence during this or the preceding taxable year? ..... If answer is "yes," give name and address of each predecessor business.

.....

.....

BASIS OF RETURN

9. Is this return made on the basis of actual receipts and disbursements? ..... If not, describe fully what other basis or method was used in computing net income.

.....

.....

.....

LIST OF ATTACHED SCHEDULES

10. Enter below a list of all schedules accompanying this return, giving for each a brief title and the schedule number. The name and address of the corporation should be placed on each separate schedule accompanying the return.

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AFFIDAVIT

We, the undersigned, president and treasurer of the corporation for which this return is made, being severally duly sworn, each for himself deposes and says that this return, including the accompanying schedules and statements, has been examined by him and is, to the best of his knowledge and belief, a true and complete return made in good faith, for the taxable year as stated, pursuant to the Revenue Act of 1924 and the Regulations issued under authority thereof.

Sworn to and subscribed before me this .....day of ....., 1926

.....
President.

NOTARIAL SEAL

..... (Signature of officer administering oath), ... (Title)

CORPORATE SEAL

.....
Treasurer.

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB 359 66 NL 9 EXTRA XU

1926 MAR 16 AM 2 46

LOSANGELES CALIF 15

DAVID W GRIFFITH

HOTEL ASTOR NEWYORK NY

DELIVERED OIL LEASES AND FULL INFORMATION FEBRUARY TWENTY SEVENTH TO YOUR REPRESENTATIVE MR WRIGHT TO FORWARD YOUR ATTORNEY NEWYORK STOP HAVE NOT HEARD WHETHER YOU RECEIVED SAME STOP WILL FINISH LEASING CAMPAIGN THIS WEEK STOP TO GET TEST WELL DRILLED IMPERATIVE TO HAVE LEASE ON YOUR GROUND STOP WIRE ME MY EXPENSE IF YOU RECEIVED LEASES AND YOUR DECISION ON SAME

M O ONEILL 330 SECURITY BLDG.

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB707 172 COLLECT NL 1/68

1926 MAR 16 AM 4 28

LOSANGELES CALIF 15

A H T BANZHAF

XC0005

BUSH TERMINAL BLDG 130 WEST 42 ST NEWYORK NY

IF RECORD TITLE TO RANCH IS IN D W A LEASE EXECUTED BY HIM TO ONEILL COULD NOT BE ATTACKED UNLESS ONEILL KNEW OF MARRIAGE STOP IF ONEILL KNOWS OF MARRIAGE OR IF HE HAS REQUESTED THIS KNOWLEDGE ONLY WAY TO AVOID HER SIGNATURE IS TO EXECUTE LEASE FOR LESS THAN ONE YEAR STOP OUR LAWS PERMIT HUSBAND TO SIGN LEASE FOR COMMUNITY PROPERTY FOR LESS THAN

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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NIGHT MESSAGE	NITE
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The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1926 MAR 16 AM 4 29

B 707 2/97

ONE YEAR WITHOUT WIFE SIGNING STOP WHETHER OR NOT SUCH A LEASE PROVIDING FOR OPTIONAL PERIODS FOR EXTENSION IS LEGAL WITHOUT WIFES SIGNATURE HAS NEVER BEEN JUDICALLY DETERMINED HERE STOP ARNOID AND LOGAN FEEL ONEILLS COMPANY WILL DRILL WITHOUT THEIR COMING IN AND THAT THEY WILL BE IN BETTER POSITION TO DEMAND MORE FAVORABLE TERMS IF THEY AWAIT DEVELOPMENT OF TEST WELL STOP BELIEVE THIS BEST PLAN FOR D W IF ONEILL WILL PROCEED WITHOUT D W SIGNING STOP IF SIGN LEASE SUGGEST YOU INSIST ON NINETY

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

1926 MAR 18 AM 4 29

Received 707 3/17

B

BAY CLAUSE REQUIRING DRILLING ON LEASED PREMISES WITHIN NINETY DAYS AFTER TEST WELL DEVELOPED STOP KINDEST REGARDS

LOYD WRIGHT.

EXECUTIVE OFFICES

No. Ten Fifth Avenue,
March 16, 1926.

Mr. David Wark Griffith,
Famous Players Lasky Corp.,
485 Fifth Ave., N.Y.C.

Dear Mr. Griffith:

Colonel Brady of The Metro-Goldwyn Pictures has suggested that I get in touch with you concerning a manuscript to which I have the American rights. The play is called "Lord and Master" and ran for over a year in Paris under the title , "L'Insoumise". Mr. Percy Burton has purchased the English rights of the play and authorized me to sell the American, or rather the World film rights. Henry Ainley will open in this play at His Majesty's Theatre in London , March 23rd.

Mr. Burton wants as speedy a decision as possible concerning the American film rights, because he has an urgent offer from Ivor Norvello to do the play with an English film company. However, Mr. Burton cables me that he believes this play would be tremendously suitable to Mr. Rudolph Valentino who, I believe is under your management. If Mr. Valentino is no longer under your management, I should be very grateful if you could tell me how to reach him direct.

The play is one of tremendous beauty and color, and Miss Judith Anderson is deeply interested in playing the feminine role on the stage and is interesting Mr. Belasco in producing the play.

Trusting to hear from you at the above address, I am

Very truly yours,

IK:RA

Irene Kraft

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
485 FIFTH AVENUE
NEW YORK CITY

March 17, 1926

Mr. D.W. Griffith,
Famous Players-Lasky Eastern Studios,
6th and Pierce Sts.,
Astoria, L.I.

Dear Mr. Griffith:-

The enclosed letter is self explanatory. It would be a fine thing if you could speak at this affair. They only want a brief address from you, but the idea is to have a representative from all the arts, and you seem to be the popular choice to represent the motion picture art.

Will you be good enough immediately you receive this, to telephone my secretary, so we can let Miss Knox know whether you will be present at the dinner, as the programs go to press on Thursday and they want to get your name in the program if possible.

JLL.JC

Yours sincerely,

Jesse L. Lasky

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 1770

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN OF THE BOARD OF DIRECTORS
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

March 16, 1926.

Mr. A. Griffith Grey,
c/o D. W. Griffith, Inc.,
1107 Longacre Bldg.,
City.

Dear Sir:-

In accordance with the assignment of the G.A.H. Distributing Corporation, we have today paid the following monies on "HIS DARKER SELF" to the Manufacturers Trust Company, 513 Fifth Avenue, New York, City.

From United Artists (Aust.) LTD.

Cabled 2/12/26	£10-0-0	@ 4.85-2/3		$48.56
" 2/16/26	10-0-0	4.85-3/4		48.58
				97.14
Less: £2-17-6 @ 4.86¼ paid to Allied Artists Corporation, Ltd. London, England for freight charges on "HIS DARKER SELF"			14.48	
				$82.66
Cabled 3/15/26 - £10-0-0 @ 4.85¼				48.53
				131.19

Very truly yours,

UNITED ARTISTS CORPORATION

Comptroller
F. A. Beach

HM:SL

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. BANSHAF, Secretary
I. C. SOPINS, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT

105

March 18, 1926.

Mr. A. H. T. Banshaf,
10 East 42nd Street,
New York,
N. Y.

Dear Mr. Banshaf:

In regard to the sale of our Real Estate, I am enclosing herewith, a statement which shows that aside from the net cash received on this sale, there was $34,196.17 used in the payment of mortgages, interest on mortgages, taxes, etc., from our general funds. This amount, as you know, is represented by a certain loan from the Motion Picture Capital Corporation in the amount of $41,800 which was paid weekly out of Mr. Griffith's salary from Famous Players Corporation.

I trust this fully explains the matter to you.

Very truly yours,

D. W. GRIFFITH, INC.

By Raymond A. Klum

RAK:IS
Enc.

136

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. VORRISH
M. L. MALAYINSKY
ARTHUR F. MINGOLL
JOSEPH W. MASBOUTH
RICHARD J. MASSEY
ARTHUR S. WALSH
EDWARD C. RAFFERY
BENJAMIN PEPPER

IN RE

March 18, 1926

Mr. Albert H. T. Banshef,
150 West 42nd Street,
New York City

My dear Bert:

Enclosed please find copy of letter which I sent to Mr. McKay today relative to the payment of the installment of $1500. and the balance due the Mutual Bank on account of the Fairbanks-Pickford-Griffith-Burkan loan.

Very truly yours,

Dennis F. O'Brien

DOFB:T
Encl.

COPY.

THE MUTUAL BANK

New York, March 17th, 1926.

Mr. Dennis F. O'Brien,
152 West 42nd Street,
New York City

Dear Mr. O'Brien:-

We beg to advise that we have this day received from the United Artists Corporation checks, aggregating fifteen hundred dollars ($1500.), which we have applied on account of the Fairbanks-Pickford-Griffith-Burkan loan.

After crediting this amount, there is a balance due us of $35,041.22.

Very truly yours,
CHARLES A. SACKETT,
President.

D. W. GRIFFITH COLLECTION
UNIVERSITY OF MODERN ART FILM LIBRARY

ALBERTA AND LORENE DAVIS
"Jamming Sisters"
LOS ANGELES, CALIFORNIA

New York, N. Y.,
March 18, 1920.

My dear Mr. Griffith:

By way of introduction. Perhaps you will recall our being together at a number of the War Drives in Los Angeles, where you gave one of your splendid, spirited talks and my sister and I played the trumpets, also our meeting a few nights before Christmas in the Hotel Astor, when we discussed to some length California and mutual friends. It happens my Mother and sister have returned to our home in Los Angeles.

I would like very much to see you in regard to a professional matter which I believe will be of interest to you as well as to myself. May we meet sometime very soon in the parlor on the first floor of the Hotel Astor?

Hoping to hear from you at an early date, I remain with kindest regards,

Very cordially yours,

Lorene Davis Hibschman.

Lorene Davis Hibschman.

Address: 243 West 72nd St.,
Phone: Trafalger 7361.

Mr. D. W. Griffith,
c/o Famous Players-Lasky Studio,
Astoria, Long Island.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

CLASS OF SERVICE DESIRED
TELEGRAM
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER

Patrons should mark an X opposite the class of service desired; otherwise this message will be transmitted as a FULL RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

Form 1001A

NO.	CASH OR CHG
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

March 19, 1956.

Deferred Cablegram

Dorothy Epping
c/o Florence Epping
bei Schuster-Kramm
Reichsstrasse 14,
Freiburg (Breisgau)
Germany

I send you blessings and sincerest well wishes on the occasion of your confirmation

Father

Chr D. W. Griffith, Inc.

March 19, 1926

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Attention: Mr. Duke

Gentlemen:

We are enclosing herewith, check in the amount of $1,500 to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAM:IS
Enc.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Banzhaf **Date**

From Mr. Klung **Time**

Reply to

-2-

I would suggest that the payment of the Associated Authors and Romance loss of $26,376.08 be taken care of as follows:

50% of the balance now due D. W. Griffith, Incorporated be retained by the United Artists Corporation to be applied against this indebtedness and the balance paid to D. W. Griffith, Incorporated. This would leave a balance of $17,000 still to be paid to the United Artists Corporation and I would suggest that this balance be taken care of as follows:

After ~~[illegible]~~ other amounts due the United Artists Corporation weekly including the $687.50, as spoken of above, 50% of the net income remaining which would ordinarily be paid to D. W. Griffith Incorporated, to be retained by United Artists Corporation to be applied against the above balance of $17,000 and the remaining 50% paid to D. W. Griffith Incorporated each week.

This plan is bound to work out and it should be acceptable to all concerned.

Please make all replies on back of this memorandum.

Our share of unpaid pensions at the present time as stated is an absolute minimum of $130,000.

Allen Carman
Fee $100
30 E 64th.
Dr Vey
W Carmer
49 Chambers

Chas Hooper
Chas Hooper
Robert
Hotel Dunning 4630

Davidson
for Frank

49 Chambers

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. Griffith, Incorporated
INTER-OFFICE MESSAGE

To Mr. A. H. T. Banshaf **Date** March 12th, 1936.

From Mr. R. Kinns **Time**

Reply to

Pending the preparation of a detailed statement of our account with the United Artists Corporation--I am giving you the following figures which are very nearly correct and which can be indisputably used by you:

The amount due U. A. C. on Griffith's share of Associated Authors loss	$15,540.68
Griffith's share of Romance loss	18,835.34
	$34,376.02
Amount due on account of 2½% representing retroactive commissions	38,490.82
Total indebtedness due U. A. C.	$64,866.84

The payment of the amount representing the 2½% retroactive commissions shown above is provided for by contract at the rate of $687.30 per week and on the basis of these payments, this amount will be liquidated within 1 year and it is ridiculous to assume that the earnings on our pictures will fall below $687.30 a week for the next 2 years.

The cash balance due D. W. Griffith, Incorporated on a played and earned basis is approximately, $18,000 at this time.

Please make all replies on back of this memorandum.

March 30, 1926.

Radio Corporation of America, Inc.,
19 West 44th Street,
New York,
N. Y.

Gentlemen:

If a cable arrives tomorrow (Sunday March 31st) for Eppinger - Greyerz, New York, kindly deliver same as speedy as possible to the Great Northern Hotel, West 57th Street, and leave it at the desk to be put in Box 805.

Very truly yours,

JCE:LS

THE HAYES SUPERSPRING
Attach the Spring to your Truck and increase Service.

F. A. HAYES — Phone Hunterpoint 419 — G. F. HAYES
Formerly of Pierce-Arrow Co. — Formerly of Packard Co.

HAYES BROS.

OVERHAULING AND REPAIRING
of Motor Trucks and Pleasure Cars

105 BERRIAN STREET

Long Island City, Mar 30-1911 **1912**

Mr. B. W. Griffith,

After Inspection Of Your Avion-Voisins Car We
Find One Broken Valve Sleve All Other Sleves
Badly Worn All Sleves To Be Renewed
Renew All Pistons, Pins, & Special Rings
Regrind Crankshaft And Refit All Motor Bearings
Repair All Oil Leaks In Motor Front End
Reassemble Motor
Renew Motor Oil
Tune Up Motor
Repair Clutch
Renew Clutch Shifter Bearing
Reline And Adjust Foot Brakes

Our Price For Above Work Will Be About $ 686. 50

PHONE LONGACRE 5900

CABLE ADDRESS "EDFILMCORP"

EDUCATIONAL FILM EXCHANGES INC.

[redacted]

The largest distributors of quality short subjects

Executive Offices
Penn Terminal Building
330 Seventh Avenue

OFFICE OF THE PRESIDENT

NEW YORK, March 28, 1924.

Mr. Albert H. T. Banshaf, Secretary,
D. W. Griffith, Inc.,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:

Referring to our conversation over the telephone, I am handing you herewith four drafts as follows:

National Liberty Insurance Company	$4166.67
Phoenix Insurance Company	4166.66
Hartford Fire Insurance Company	8333.34
Union Insurance Society	4166.67

Will you please have the D. W. Griffith, Inc. endorse these drafts and return to me.

Thanking you in advance, and with kind personal regards, beg to remain

Sincerely yours,

EW Hammons

EWH:G

Encs.4

Endorsed checks, company also endorsed and returned same
ABS.

OFFICERS
PRESIDENT
ELLIS L. PHILLIPS
VICE PRESIDENTS
WATSON S. MOORE
ARTHUR L. BALDWIN
W. G. COLLINS
CARL H. FOWLER
TREASURER
SAMUEL McROBERTS
SECRETARY
FREDERICK KRAFT
COUNSEL
LAMAR HARDY
CHARLES L. FRUEAUFF
Christian Reisner PASTOR
BROADWAY TEMPLE

BROADWAY TEMPLE
BUILDING CORPORATION

OFFICE OF THE SECRETARY
WALDER BLDG
68 SOUTH MICHIGAN AVENUE
NEW YORK CITY

DIRECTORS
ARTHUR L. BALDWIN
W. G. COLLINS
W. H. COMSTOCK
HON. HOYAL S. COPELAND
CARL H. FOWLER
CHARLES L. FRUEAUFF
LAMAR HARDY
FRANK HUTLER
FREDERICK KRAFT
SAMUEL McROBERTS
ROBERT H. MONTGOMERY
WATSON S. MOORE
ELLIS L. PHILLIPS
E. P. V. RITTER
W. E. TANNER

March 23, 1926.

Mr. D. W. Griffith,
Hotel Astor,
New York City.

Dear Sir:

Inasmuch as the Broadway Temple is now under construction, entailing very heavy expense, you would confer a great favor if you could arrange at this time to pay - say 10% of your $10,000 subscription, making the other payments at a later date.

We are making every endeavor to have the apartment side of the Temple ready for occupancy not later than October 1st of this year.

Dr. Reisner and his committee have worked very hard on this proposition and they certainly would appreciate it if you could make the payment mentioned.

Yours very truly,

BROADWAY TEMPLE BUILDING CORPORATION

E A Watkins

Assistant to the Secretary

EAW:M

March 23, 1926.

Miss I. Kraft,
The International Playhouse, Inc.,
25 West 43rd Street,
New York City.

Dear Madam:

In reply to your recent letter, Mr. Griffith wishes me to advise you that owing to his existing contract with the Famous Players Lasky Corporation, stories for his productions are purchased through them.

I further wish to advise you that Mr. Valentino has never been under Mr. Griffith's management. Mr. Valentino may be reached care of the United Artists Corporation, 729 Seventh Avenue, New York City.

Very truly yours,

Secretary to Mr. Griffith.

March 23, 1916.

Mr. W. B. King,
Valdosta, Ga.

Dear Sir:

Mr. Griffith wishes me to acknowledge and thank you for your letter of recent date. However, you have been misinformed regarding the subject and title of Mr. Griffith's new production. Mr. Griffith is now producing "The Sorrows of Satan" by Marie Corelli and the locale of same is England. However, we will be pleased to keep your pamphlet on hand for future reference and appreciate your kindness in calling this matter to Mr. Griffith's attention.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. HANDYSIDE, Secretary
T. C. EWING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT

March 23, 1926.

Broken Blossoms
Jan 27th
Rec'd
3180

Miss Dora Maxwell,
The Community Church,
Park Avenue and 34th St.,
New York City.

My dear Miss Maxwell:

This is to confirm our recent telephone conversation wherein I advised you that Mr. Griffith regrets exceedingly that he will be unable to accept your very kind invitation to speak at your entertainment on April 30th. At that time Mr. Griffith will have arrived at the middle stage of his new production "The Sorrows of Satan" and as it is a very vital time for him he has made it a firm rule not to accept any invitations during this period.

Mr. Griffith wishes me to express his deep appreciation of your kindness, and while it is true that his picture "Broken Blossoms" has been withdrawn from the market, perhaps some time in the future we could let you have a library copy of same to be shown at your church.

Very truly yours,

Secretary to Mr. Griffith.

JAMES WALDO FAWCETT

THE COMMUNITY CHURCH

March 28, 1916.

Miss Mattie Delaro,
541 West 134th St.,
New York City.

Dear Madam:

Mr. Griffith wishes me to advise you that the role of the housekeeper in his production "The Sorrows of Satan" had been filled by Miss Marcia Harries, before receipt of your letter.

Very truly yours,

Secretary to Mr. Griffith.

[illegible]
[illegible]
NEW YORK

March 23rd, 1926

J. C. Epping, Esq.,
D. W. Griffith & Co.,
Longacre Bldg.,
42nd Street & Bway,
New York, N.Y.

Dear Sir:

I would like to arrange an appointment to show you a new automatic motion picture machine which was designed by H. C. Schlicker. The Company, which is putting this machine on the market is sponsored by John R. Freuler.

I would appreciate your calling me on the telephone (Hanover 0871) and advising as to the time which would be most convenient for you to visit the New York headquarters at 130 West 46th Street.

Cordially yours,

CR:AH

Clifford Roberts

MODERN ART COLLECTION

March 23, 1926.

Manufacturers Trust Co.,
43rd St. & 5th Ave.,
New York City.

Gentlemen:

Enclosed herewith you will find Mr. Griffith's check in the amount of $200 to apply on the note of the G. & H. Pictures Corporation.

Will you kindly acknowledge receipt of the enclosed, and oblige

Yours very truly,

Secretary to Mr. Griffith.

D. W. GRIFFITH, PRESIDENT
A. GRIFFITH GREY, VICE PRESIDENT

A. H. F. BANZHAF, SECRETARY
J. C. SPRING, TREASURER

105

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT [illegible]

March 24, 1926

Mr. A. H. F. Banzhaf,
150 West 45nd Street,
New York,
N. Y.

Dear Mr. Banzhaf:

For your information, I have determined the amount which we are able to borrow on our insurance policies ~~at~~ barely $15,000 and practically $8,000 of this we will not be able to borrow until after July, due to the fact that the Travelers Insurance policy has no cash value until that date and inasmuch as two quarterly premiums come due before that date on the other policies, there would be no money available for the payment of these premiums.

Inasmuch as the date on which the next premiums are due is rapidly approaching and our funds are insufficient to meet them, will you kindly advise me as to just what procedure I am to follow in this matter?

Respectfully,

Raymond A. Klunk

RAK:IS

March 26, 1926

Mr. Clifford Roberts,
40 Broad Street,
New York,
N. Y.

Dear Sir:

In reply to your letter of March 23rd addressed to Mr. J. C. Epping--Mr. Epping desires that I inform you that he is no longer actively engaged in the motion picture business and therefore would not be interested in your proposition.

However, he wishes to express to you his sincere appreciation for thinking of him in the matter.

Very truly yours,

D. W. GRIFFITH, INC.

BY

MAK:ls

March 24th 1926.

Hon. E. Lang,
German Consulate General,
42 Broadway,
New York City.

Dear Sir:

You will remember the undersigned had the pleasure of interviewing you regarding the picture which Mr. Griffith made some time ago in Germany in which you loaned us such kind assistance, and I am now imposing upon your courtesy in requesting that you please assist our Treasurer, Mr. J.C.Epping, whom we have requested to go to Germany for us on a business trip and he may need some assistance from your office to procure the necessary visaes and letters of introduction to necessary parties in Germany.

Thanking you again on behalf of Mr. Griffith and the Griffith Company for your kind assistance, and with kindest regards, I remain

Very truly yours,

D.W.GRIFFITH INCORPORATED.

By_____
Secretary.

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Sternlov Building Corporation

[illegible]

[illegible] LOEW'S STATE BUILDING

LOS ANGELES, CAL.

ARCHITECTURE
ENGINEERING
CONSTRUCTION

San Fernando, Calif.
March 25, 1926.

Mr. David H. Griffith,
C/o Mr. Albert H. T. Banzhaf,
130 West 42nd St.,
New York City, N. Y.

Dear Mr. Griffith:

Enclosed you will find an offer, or request, if you wish, from a Mr. Arthur A. Taylor, representing the Southern California Edison Co. to purchase a right-of-way through your ranch as indicated on sketch submitted by Mr. Taylor, and also shown on map and blue print enclosed by me.

Mr. Taylor is submitting a tentative deed to the strip of land for power purposes and he is also enclosing a copy of an easement given to the Power Co. by the three Japanese from which you purchased the land. This power line was already built at the time you acquired ownership to the land, and the Power Co. now has perpetual right to the use of this strip for power purposes, but on account of the rapidly up-building of the territory in and adjacent to Los Angeles they, Power Co., are acquiring deeds to these easements in order mainly to prevent building under their high power wires and the planting of tall trees which also might interfere and endanger the Power System.

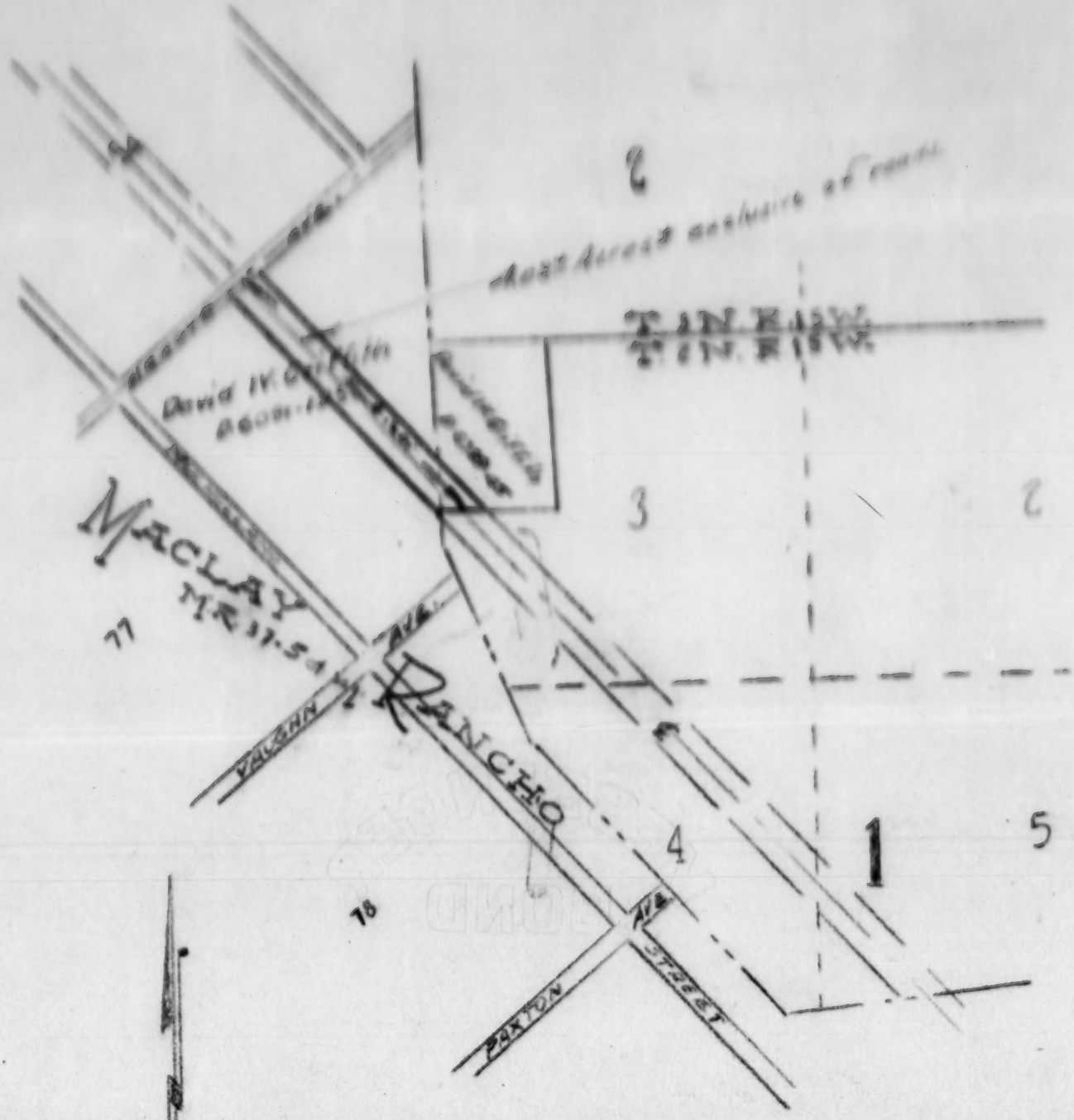
You will see by the enclosed papers they are offering $4000.00 for a deed to this land and which seems a very fair price; however, I think that in addition to this they would stand all costs of escrow, certificate and commission.

I have no particular comment to make on this offer one way or the other, but inasmuch as the Southern California Edison Co. already has the use and possession of this strip of land you can be better off to the tune of $4000.00 if you so wish. Should you give this any consideration I will be glad to negotiate further in the matter.

With regards,

Yours very respectfully,

Carl Sternlov



1" = 1600'
1-22-26.

Big Creek Line Plan Purchase
Proposed purchase from
D. W. Griffith.

MAIN 7120

ARTHUR A. TAYLOR

LAND AGENT

Copy

K. Matsumoto & Y. Matsumoto, husband and wife

The undersigned, S. Nakamura a bachelor and S. Kaanavishi, a bachelor, for and in consideration of the sum of One Hundred Fifty dollars ($150.00), the receipt whereof is hereby acknowledged, hereby grant--to Pacific Light & Power Corporation, a corporation, its successors and assigns, the right to construct, use, occupy, maintain and replace, on the lands of the grantor-- in the County of Los Angeles, State of California, steel towers, with necessary foundations, cross-arms and appurtenances, for the purpose of supporting wires and cables for the transmission of electric currents, such towers to be Two (2) in number, and the center location point of each said towers to be as now staked on said lands at the following described points:

Forty-one feet on each side of the hereinafter described center line and distant on the east tower line 90 feet, more or less, and on the west tower line 240 feet, more or less, southeasterly from the northwesterly line of the premises of the grantors.

Together with the right to construct and maintain wires and cables for the transmission of electric currents over the lands owned by said grantor--throughout the space between such towers and between such towers and other towers to be located on property adjacent to that owned by said grantor--, the space to be occupied by such wires to be not less than 25 feet above the ground at any point, and 75 feet on each side of a center line described as follows:

Beginning at a point on the southeasterly line of Arroyo Avenue 630 feet from the northeasterly line of Ninth Street; thence S. 41° 21' E. 1123.6 feet to a point on the Angeles National Forest Reserve boundary, said point being N. 3° 00' W. 199.4 feet from U. S. T. R. Bdry. corner #141. Being an easement over a strip 150 feet in width south-easterly across the premises of the grantors, together with such of the above rights as the grantors may have in Arroyo Avenue.

The grantee, its successors and assigns and its agents and employees, shall at all time have free access to said towers, wires, cables and appurtenances, for the purpose of maintaining, repairing, operating and replacing same, and the said grantee or its employees may at any time trim and cut away such portions of any tree or shrub as may be growing closely enough to endanger the wires or cables of the grantee, or which may be within five feet of such wires or cables, provided, that when any fruit tree shall be so trimmed or cut away, such work shall be done under the supervision of the grantor--, if the grantor--chooses to exercise such supervision.

IN WITNESS WHEREOF, the grantors have executed this instrument this 14th day of April, 1913.

Witness:

K. Matsumoto
Y Matsumoto
S. Nakamura
S. Kaanavishi

Fred M. Wilcox

Recorded April 25th 1913
Book 5460 of Deeds - Page 185

Copy

The undersigned T. E. Moore, Virginia Moore, H.E. Medcraft and Paula Medcraft

for and in consideration of the sum of Two Hundred Fifty Dollars--($250.00-----) the receipt whereof is hereby acknowledged, hereby grant----to Pacific Light & Power Corporation, a corporation, its successors and assigns, the right to construct, use, occupy, maintain and replace, on the lands of the grantors, in the County of Los Angeles, State of California, steel towers with necessary foundations, cross-arms and appurtenances, for the purpose of supporting wires and cables for the transmission of electric currents, such towers to be four (4) in number, and the center location point of each of said towers to be as now staked on said lands at the following described points:

Forty-one feet on each side of the hereinafter described center line and distant, south-easterly, along the East Power Line 318 feet and 943 feet, and along the West Power Line 314 feet and 974 feet, more or less, from the westerly line of the premises of the grantor.

Together with the right to construct and maintain wires and cables for the transmission of electric currents over the lands owned by said grantors, throughout the space between such towers and between such towers and other towers to be located on property adjacent to that owned by said grantors, the space to be occupied by such wires to be not less than 25 feet above the ground at any point, and 75 feet on each side of a center line described as follows:

Beginning at a point on the Angeles National Forest Reserve Boundary, N. 3°, 00' W. 199.4 feet from U. S. F. R. Bdry, Post #141, thence S. 41° 21' E. 2094 feet, more or less, to a point on the north and south center line of section 1, T 2, N. R. 15 W. S. B. M. 510 feet, more or less, north from its intersection with the said Angeles National Forest Reserve Boundary.

Being an easement 150 feet in width across a portion of Lots 3 and 4, the premises of the grantor, in section 1 of said township and range.

The grantee, its successors and assigns and its agents and employees, shall at all time have free access to said towers, wires, cables and appurtenances, for the purpose of maintaining, repairing, operating and replacing same, and the said grantee or its employees may at any time trim and cut away such portions of any tree or shrub as may be growing closely enough to endanger the wires or cables of the grantee, or which may be within five feet of such wires or cables, provided, that when any fruit tree shall be so trimmed or cut away, such work shall be done under the supervision of the grantors, if the grantors choose to exercise such supervision.

IN WITNESS WHEREOF, the grantors have executed this instrument this 26 day of July, 1913.

Witness:

T. E. Moore
Virginia Moore
Paula F. Medcraft
H. E. Medcraft

Recorded Aug 28-1913
Book 5756 of Deeds Page 86

Copy

The undersigned John R. Pittman, Ada G. Pittman, husband and wife
Wm. W. Burris & Alice S. Burris, husband & wife

for and in consideration of the sum of Two Hundred Fifty Dollars ($250.00) the receipt thereof is hereby acknowledged, hereby grant to Pacific Light & Power Corporation, a corporation, its successors and assigns, the right to construct, use, enjoy, maintain and replace, on the lands of the grantors, in the County of Los Angeles, State of California, steel towers with necessary foundations, cross-arms and appurtenances, for the purpose of supporting wires and cables for the transmission of electric currents, such towers to be four (4) in number, and the center location point of each of said towers to be as now staked on said lands at the following described points:

Forty-one feet on each side of the hereinafter described center line and distant, southwesterly, along the first Tower Line 343 feet and 943 feet, and along the first Tower Line 414 feet and 474 feet, more or less, from the westerly line of the premises of the grantor.

Together with the right to construct and maintain wires and cables for the transmission of electric currents over the lands owned by said grantors, throughout the space between such towers and between such towers and other towers to be located on property adjacent to that owned by said grantors, the space to be occupied by such wires to be not less than 20 feet above the ground at any point, and 75 feet on each side of a center line described as follows:

Beginning at a point on the Angeles National Forest Reserve Boundary, N. 5°, 00' W. 199.4 feet from U. S. F. B. Bdry, Post 141, thence N. 41° 21' E. 2096 feet, more or less, to a point on the north and south center line of section 1, T 2, N. R. 16 W. S. B. M. 510 feet, more or less, north from its intersection with the said Angeles National Forest Reserve Boundary.

Being an easement 150 feet in width across a portion of Lots 3 and 4, the premises of the grantor, in section 1 of said township and range.

The grantee, its successors and assigns and its agents and employees, shall at all time have free access to said towers, wires, cables and appurtenances, for the purpose of maintaining, repairing, operating and replacing same, and the said grantee or its employees may at any time trim and cut away such portions of any tree or shrub as may be growing closely enough to endanger the wires or cables of the grantee, or which may be within five feet of such wires or cables, provided, that when any fruit tree shall be so trimmed or cut away, such work shall be done under the supervision of the grantors, if the grantors choose to exercise such supervision.

IN WITNESS WHEREOF, the grantors have executed this instrument this 19th day of August, 1913.

Witness:

John R. Pittman
Ada G. Pittman
Wm. W. Burris
Alice S. Burris

K. J. S. Ross

Recorded Sept 13th 1913
Book 5592 of Deeds, Page 166

CONTRACT FOR SALE AND PURCHASE OF REAL PROPERTY

THIS AGREEMENT, made this ____ day of February, 1926, by and between DAVID W. GRIFFITH, _____, party of the first part, hereinafter called the "Seller", and SOUTHERN CALIFORNIA EDISON COMPANY, a California corporation, party of the second part, hereinafter called the "Buyer",

WITNESSETH:

That the Seller agrees to sell and the Buyer agrees to buy upon the terms and conditions hereinafter set out, all that certain real property in the City of Los Angeles, County of Los Angeles, State of California, described as follows:

> A strip of land 150 feet in width extending through and across that portion of the Maclay Rancho Ex Mission of San Fernando as per map recorded in Book 37, pages 5 et seq. of Miscellaneous Records, records of said Los Angeles County which was conveyed to David W. Griffith by deed dated October 20, 1915, and recorded November 4, 1915, in Book 6091, page 195 of Deeds, records of said Los Angeles County and that portion of Government Lot 3 of Fractional Section One (1), Township Two (2) North, Range Fifteen (15) West, S.B.M., which was conveyed to David W. Griffith by deed dated January 20th., 1919, and recorded January 30th., 1919, in Book 6799, page 45 of Deeds, records of said Los Angeles County, the center line of said 150 foot strip of land being described as follows:
>
> Beginning at a point in the center line of Arroyo Avenue, as shown upon said above mentioned map, which point is Northeasterly 630 feet, measured on said center line, from the Northeasterly line of Mulholland Street, shown on said map as Ninth Street; thence from said point of beginning South 41° 21' East, parallel to the Northeasterly line of said Mulholland Street, about 1201 feet to a point in the Southerly line of that portion of said Government Lot 3 conveyed to David W. Griffith.
>
> The side lines of said 150 foot strip of land to be shortened or extended to intersect the exterior boundaries of the property of the Seller as described in said above mentioned deeds.
>
> Subject to easements granted to the Pacific Light and Power Corporation.
>
> The Seller may reserve in the deed conveying said property, all oil, gas and petroleum, provided that in the prospecting therefor, and in the developing thereof, the Seller, his heirs or assigns, shall have no right to enter upon the surface of the land to be conveyed, but shall prospect for and develop such oil, gas and petroleum by

No. 7286 Exp. 6197 APPROVED AS TO DESCRIPTION 2-1-26 H.W. Dennis H.S.

means of wells or shafts sunk or maintained on adjacent land and in such manner as not to disturb or interfere with the business of the Buyer, its successors or assigns, conducted on said property, or the structures of the Buyer, its successors or assigns, located or which may hereafter be located thereon.

The Seller may also reserve in the Deed conveying said property, easements for the construction and maintenance of streets or roads across said real property in a general Northeasterly and Southwesterly direction in the event of and in connection with the subdivision of adjacent land into lots, and for the construction and maintenance, within the lines of such streets or roads, of sewers, telephone lines and pipe lines for water, gas or other public utilities, provided that the rights in this paragraph contained shall be so exercised as not to damage or interfere with any of the structures or transmission lines of the Buyer, its successors or assigns, now or hereafter located upon the land described herein, and so as not to disturb or interfere with the business of the Buyer, its successors or assigns, conducted or which may hereafter be conducted upon said property.

The purchase price of said property is agreed to be the sum of _____ Dollars($_____), payable through the escrow hereinafter provided for.

The parties hereto agree that upon the execution and delivery of this agreement they will form an escrow with the Title Insurance and Trust Company, or Title Guarantee and Trust Company of Los Angeles, hereinafter called the Escrowholder, for the purpose of handling in escrow the money and instruments in this agreement referred to.

The Seller agrees to convey said property to the Buyer free of all incumbrances except as hereinbefore mentioned by a good and sufficient grant deed, and agrees to deliver said deed to said escrowholder, with instructions to deliver the same to the Buyer when the escrowholder shall hold for the Seller the said sum of $_____.

The Buyer agrees to pay said sum of $_____, to the escrowholder with instructions to pay the same to the Seller when said escrowholder can issue its guarantee of title showing the title to the property hereinabove described to be vested in the Buyer, free of all incumbrances except as herein

mentioned.

The Seller agrees to pay the title charges and the escrow fee, and the Buyer agrees to pay the usual new owner fee and the charge for recording the deed.

The provisions of this agreement shall bind and inure to the benefit of the heirs, executors, administrators, successors or assigns of the respective parties hereto.

IN WITNESS WHEREOF, the parties hereto have caused this instrument to be executed as of the day and year first above written.

_____
Seller.

SOUTHERN CALIFORNIA EDISON COMPANY,

By_____
Vice-President.

Attest:

_____
Secretary.

Buyer.

APPROVED AS TO FORM.
HUY V. BEPPY, General Counsel
By Margaret Hook Attorney
2/1/, 1926.

Note.
An offer of $4,000.00 has been made by Mr. Taylor, subject to approval by His Company.
Earl Atterbury

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Griffith
Gaulbert Barney
Lucas, Kentucky, Defendants

Demolition.

CLASS OF SERVICE DESIRED
TELEGRAM
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1095A

NO. | CASH OR CHG | CHECK | TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

March 26,1926.

Mr. Albert Griffith Gray
Room 809
Hotel Ambassador,
Atlantic City, N. J.

Think it good form for you to come back as I am not going down Saturday unless you see good reason why you should remain Regards

D. W. Griffith

Chg D. W. Griffith, Inc.

March 27, 1936

Hamilton National Bank,
110 West 42nd Street,
New York,
N. Y.

Attention: Mr. Emke

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
485 FIFTH AVENUE
NEW YORK CITY

March 27,1926.

File

Mr.Klune,
D.W.Griffith,Inc.
1476 Broadway,
New York City.

Dear Mr.Klune:

As per your request we are enclosing copies of the "Unfinished Picture Costs" on Sorrows of Satan.

These are the first reports we have received on this picture and are cumulative costs up to March 6th and 13th, respectively.

These are confidential reports so please be careful as to who sees them.

Kindly acknowledge receipt.

Yours very truly,

Singer

BUDGET DEPARTMENT.

IS:JH

"BABY MY THE BANDWAGON"

To March 27, 1926.

	(UNAUDITED) Gross Rentals	(UNAUDITED) Net Rentals
United States - Canada - Cuba	$144,009.91	$124,507.41
England	136,470.04	93,939.02
South America	4,776.50	2,855.90
Australia	10,070.98	7,049.66
Japan	2,816.67	1,690.00
Europe - Film not yet released		
	$322,144.10	$233,052.01
Less: Unrecouped Cost & Expenses		15,726.82
Net Profit		$217,325.19

D. W. Griffith Share of Profits - 20%	$ 43,465.03
Less: Amount Charged to D. W. G. Share	13,389.91
D. W. G. Equity in future Profits	$ 30,075.12

D. W. GRIFFITH, INC.

Profit Sharing Statement
To March 27, 1926

Famous Players-Lasky Corporation
485 - 5th Avenue
New York
N.Y.

8/1

D. W. GRIFFITH, INC.

Profit Sharing Statement
To March 27, 1926

"Hall of the Sawdust" - Released Aug. 8, 1925 by United Artists

		Quar.ending March 27,1926				
		Net Rentals to Dec.26,1925	Gross Rentals	Distribution Cost	Net Rentals	Total Net Rentals to Mar.27,1926
INCOME:						
United States		$255,476.06	153,989.99 35%	40,997.48	122,992.51	376,468.57
Canada		6,097.00	6,074.50 30%	1,682.35	4,252.15	10,349.15
Cuba		600.00	711.06 40%	284.42	426.64	1,026.64
Japan		-	3,333.33 40%	1,333.33	2,000.00	2,000.00
Australia		-	3,813.47 30%	1,144.04	2,669.43	2,669.43
Great Britain		-	6,589.96 35%	2,285.46	4,244.48	4,244.48
TOTAL INCOME		$262,173.06	154,452.31	47,867.10	136,585.21	396,758.27
COST:						
Negative Cost (Including $100,000 Griffith Payments)	$329,325.40					
Home office overhead allowance	10,000.00	339,325.40			-	339,325.40
Positive Cost		33,175.26			3,390.06	36,565.32
Duties & Censorship		5,072.11			292.89	6,265.00
Advertising & Exploitation		33,297.44			723.77	34,021.21
TOTAL COST		$411,766.21			4,406.72	416,174.93
Net Loss		$149,595.15			132,178.49	17,416.66

Additional Advances by F.P.L. Corp. to be recouped from Griffith's 20% share of future profits.

Reported to December 26, 1925		$12,763.91
Quarter to March 27, 1926		-
		$12,763.91
Less:		
20% Bonus on Budget saving:		
Allowance per Budget	$350,000.00	
Actual Negative Cost	339,325.40	
20% of	$ 10,674.60	2,134.92
Total Advances to be recouped from Griffith's 20% share of Profits		$10,628.99

D. W. GRIFFITH, INC.

Profit Sharing Statement
To March 27, 1926

"That Royle Girl" - Released Dec.7,1925.

		Total Net Rentals To Dec.26,1925	Quarter ending March 27,1926 Gross Rentals	Share to F.P.L.	Net Rentals	Total Net Rentals to Mar.27,1926
INCOME:						
United States		$166,487.08	381,001.64 25%	80,[illegible]	340,[illegible]	407,[illegible]
Canada		626.35	6,137.71 25%	1,[illegible]4.43	4,603.28	5,229.63
Hawaii		750.00	-	-	-	750.00
Bermuda		-	70.00 25%	17.50	52.50	52.50
TOTAL INCOME		$167,861.43	387,209.35	81,802.36	345,406.99	413,268.33
COST:						
Negative Cost:						
(Including $100,000 Griffith payments)	$591,687.55					
Home Office Overhead allowance	10,000.00	591,687.55			2,091.38	593,718.93
Positive Cost		47,[illegible].62			3,846.70	51,390.32
Advertising Cost		12,658.42			5,902.19	18,554.61
Duties, etc.		1,622.69			1,146.71	2,769.40
TOTAL COST		$653,446.28			$12,986.98	666,433.26
Net Loss		$485,584.95			232,420.01	253,164.94

Additional Advances by F.P.L. Corp. to be recouped from Griffith's 20% share of future profits

Canadian Duties on returned titles	$ 117.03	
Forwarding charges on above titles from Canada	5.00	
Special advertising - New York Showing	$ 1,404.20	1,526.23
Add:		
20% Penalty on excess Negative Cost		
Actual Negative cost to March 27,1926	$593,718.93	
Budget allowance	350,000.00	
20% of	$243,718.93	48,743.79
Total advances and penalty to be recouped from Griffith's 20% share of Profits		$50,270.02

New York American

317 East 17 St.
N.Y., March 20/26

Dear Mr. Griffith —

Perhaps the time has come, at last, when I can be helpful, in co-operation with you. It has, if you say so — for I am sure Mr. Lasky would accede to your wish in the matter. I refer to the announced production of Dreiser's "An American Tragedy," under your direction. I want to offer my service in whatever capacity you feel I could be most useful. Much preliminary work, doubtless, must be done — wherein I could have a helpful share. — You have made your "greatest" picture several times (it is your habit), but Dreiser's story gives you the chance to surpass the only one who can surpass you. Meaning, in both cases, D.W.G.

With kind regards I am
Sincerely yours
Charles Fleischer

To
David Wark Griffith Esq.

Ceno - as it is only
through the generosity
of friends - takes Yourself
that we are able to
go on with this work
needed Charity.
I am coming again
to see You to take
a box at the
Metropolitan Opera House

The Chronicle
of Philanthropy

March 29 - 1926

My Dear Mr. Griffiths -

I am sure that you will be pleased to hear that we intend to continue giving milk free to the sick babies of New York City -

for the opera,
"Tales of Hoffmann,"
on Monday April 12th
at 2 P.M. The boxes
are $150. each.
I hate to bother you
but I know that
you realize the amount
of good that this
charity has accomplished

and I feel that you
are in heart sympathy
with our efforts and
our objects.
With best wishes
believe me,
Very sincerely Yours
Mildred Heard
(Mrs. W.R.)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Lloyd

From G. M. Conway

Date 5/23/26

Time

Reply to

Mr. Denby of Liberty Magazine (Ashland 4160) phoned for an appointment with Mr. Griffith, to discuss a matter pertaining to some articles they are running, and in which they feel Mr. Griffith would be interested. Mr. Griffith wants you to phone Mr. Denby and have a talk with him about the matter and if you consider it of sufficient importance he will see Mr. Denby if you bring him over to the studio.

Please make all replies on back of this memorandum.

March 30, 1916.

The Masonic Club,
71 West 23rd Street,
New York City.

Gentlemen:

Enclosed you will find Mr. Griffith's check in the amount of $50.00 in payment of two tickets for the performance at the Metropolitan Opera House on March 30th.

Will you kindly acknowledge receipt of same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

Personal

FRANCES B. MIDDLETON
ABERDEEN, MARYLAND

March 29, 1936.

Dear Mr. Griffith:

A few nights ago I saw a wonderful production of yours with Carol Demster and W. C. Fields, in "That Royle Girl". I never in all my life enjoyed a show more than that one. Will you tell Carol Demster that she is my favorite movie star, at 12 years old. The whole play was wonderful and every one played their part wonderfully well.

At different times Daddy

has written your name when I talked about your pictures. After the show was over, I came home and told them how good the show was and how I enjoyed it. Daddy, (June Middleton) from Kentucky, said he used to play with you, when you visited your aunt Mrs. Olgesby and he, his aunt Mrs. Jan Beall, both living at that time in Oldham county, at Old Centerfield.

Daddy said, "I wonder if Dave remembers when we used to have good times to-gether when we

were boys on Ida Centerfield
I then asked Daddy if he
would let me write to you
and ask you as I was much
interested in your pictures
and directing. Finally he con-
sented. I am hoping very
much that you do remember.
I know you are terribly busy
with your work and have
many letters and requests to
attend to. But if you are not
too busy would you write to
me in your very own hand-
writing, and if you will
a photograph of yourself.
I would prize it highly and
appreciate it very, very much.
Daddy is merchandise manager
for Stewart & Co of Baltimore
a branch of the Associated
Dry goods, 17 East, 39 Street
New York. He is in New York
very often and will call on
you if you remember him.

Yours very truely
Frances Middelton.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

March 29, 1916.

Mrs. A. D. Hinchman,
245 West 72nd Street,
New York City.

Dear Madam:

I regret exceedingly that I am unable to arrange an appointment with Mr. Griffith for you due to the fact that he is very busy producing his new picture and every moment of his time is occupied with same.

However, if you care to call at this office to see the writer, I will be pleased to discuss the matter and perhaps I can be of some assistance to you.

Very truly yours,

Secretary to Mr. Griffith.

March 29, 1926.

Dear Miss Hurst,

I have read and as a matter of fact have re-read "LUCRECE" and agree with many others that it is a tremendous story, but you know enough about motion pictures to know how very difficult it is to get the financial department to stand back of pictures of this kind.

The stories for my next two pictures have already been selected, but I really do hope that some time we will get together on a story.

With very kindest regards, I remain

Sincerely yours,

Miss Fannie Hurst,
27 West 67th Street,
New York City.

March 29, 1926.

Manufacturers Trust Co.,
42nd St & 5th Ave.,
New York City.

Attention of Mr. Coffman.

Gentlemen:

Enclosed herewith you will find Mr. Griffith's check in the amount of $200 to apply on the G. & H. Pictures Corporation note.

Will you kindly acknowledge receipt of same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

WILLIAM H. MILLER, PRES.
ELMER H. SHUMLEY, VICE-PRES.
W. B. PHILIPSBORN, TREAS.
EDWARD G. WHITE, SEC'Y

TELEPHONE
GRAMERCY 4888

THE MASONIC CLUB
OF THE CITY OF NEW YORK
71 WEST 23RD STREET
NEW YORK

GOVERNORS
S. J. ROSENTHAL
HERMAN STARR
WILFRED M. THOMPSON
H. J. BIRDSHOW
DR. HERMAN T. BRAUN
J. W. MACINNES
HENRY J. KRUPP
MARCUS O. LARSON
EMANUEL M. SAIGER

March 30th, 1926.

Mr. D. W. Griffith,
1476 Broadway
New York City.

Dear Mr. Griffith:

We acknowledge with thanks receipt of your check for $50.00 in payment of patron tickets for the Masonic Clubd benefit performance at the Metropolitan Opera House Tuesday March 30th.

Cordially yours,

William H. Miller

William H. Miller.
President.

WHM/MT

From SIR WILLIAM F JURY.

Telephone
GERRARD 7315.

19, 20 & 21, TOWER STREET,
UPPER ST MARTIN'S LANE,
LONDON, W.C.2.

WFJ/FMG

30th March 1956

D.W. Griffiths Esq.,
C/o Famous Players Lasky Corporation,
485, Fifth Avenue,
NEW YORK, U.S.A.

My dear Griffiths,

"SORROWS OF SATAN"

You will remember when I met you in the Astor Hotel last October, I promised I would endeavour to send you a copy of the film which was taken in France of "THE SORROWS OF SATAN", and I don't want you to think I have not been trying to fulfil my promise.

I could not find a copy of the picture in this country so I set to work to obtain a copy from France but I have not been successful. I understand that Mr Mercanton had the rights for a period, and my informant who negotiated the deal with me for this country has been over from France and informs me that it is not possible to obtain a copy in that country.

I thought I would write you on the subject so that you would know that the only apology I have to make to you is that I could not obtain a copy.

I hope you are keeping well; my kind regards and best wishes,

Yours faithfully,

Thank you

W F Jury

RUDOLPH BAUER, President
WILLIAM J. MACKIN, Vice-President
GEO. FRANK SOUBERT, Treasurer
LEO FREVIN, Secretary
CATLIN CARGREEN, Recording Secretary
MICHAEL COLLETTI, Sergt.-at-Arms

ADDRESS ALL COMMUNICATIONS TO
Leo Frevin, Secretary
6 BAY 11th ST., BROOKLYN, N. Y.
Tel. Greenpoint [illegible]

West End Chamber of Commerce

"A Non-Partisan Association for Civic Betterment"

Meets 1st and 3rd Tuesday evening every month
at Bay Plaza Hotel, 1916 Cropsey Avenue

BOARD OF DIRECTORS

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Frank Wasserman

Brooklyn, N. Y., March 30th, 1926.

David W. Griffith, Esq.,
1476 Broadway,
New York City.

Dear Sir:

A report is current in the movie circles that with the expiration of yourpresent contract with Famous-Players, you are to begin independent production.

If this is true, I would like to try and interest you in one the finest natural moving picture plants in the United States.

The moving picture industry, I suppose, like all others, is most profitable when it is possible to cut costs in production.

The property I have in mind is capable at the present time, with buildings, location, and all necessary settings, to make anything from a comic to a spectacle. Bring on your cast, and begin to shoot.

I think it might work to your interest if you intend production in the near future, to arrange an appointment so that I can show you blue-prints and personally discuss the matter with you, and if possible, arrange for a personal inspection. One hour of your time might mean a million profit.

Very truly yours,

John J. Gordon

3650 Nineteenth Ave.,
Brooklyn, New York.

JJG:BG

No Communication Valid Unless Signed by the President or Secretary

TREASURY DEPARTMENT
BUREAU OF INTERNAL REVENUE
Revised Nov. 1926

OFFER IN COMPROMISE

Forms to be Submitted in Duplicate

FOR USE OF COLLECTOR
CLASS OF TAX
SPECIAL DEPOSIT ACCT. NO.
SERIAL NO.
AMOUNT PAID
$
(Cashier's Stamp)
CASH, CERTIFIED CHECK, M. O.

B.W.G. CORPORATION (This side to be filled in by taxpayer)

(Name of taxpayer)

130 West 42nd St., New York City

(Address of taxpayer)

COLLECTOR OF INTERNAL REVENUE,

Third District, N.Y.

(Address)

The following offer in compromise is submitted to you for transmittal to the Commissioner of Internal Revenue.

COMMISSIONER OF INTERNAL REVENUE, Washington, D. C.

Charges of violation of law or failure to meet an internal revenue obligation have been made against the undersigned as follows: Failure to pay additional assessment of Income Tax

(State specifically the pending charge and/or kind of tax and period involved)

Date and place of alleged violation June 1925

The alleged violation or failure is due to the following cause or causes:

As above

(State in detail)

* (a) Having paid or satisfied, without recourse, the tax or taxes assessed for the period involved; or
* (b) Being insolvent or bankrupt (*) and therefore unable to pay in full the amount assessed; or
* (c) Being charged with a liquor or narcotic violation; and having been advised of the privilege of submitting an offer in compromise of the liability incurred, as specified below, the sum of $ 88.98 is hereby tendered voluntarily with request that it be accepted as a compromise offer and that release be granted the undersigned from the following liability resulting from the violation or failure specified:

The following facts and reasons are submitted as grounds for acceptance of the offer:

This corporation was dissolved December 1 in the year 1921, and all its assets have been used for payment of debts and balance paid to stockholders. The offer is submitted by director in dissolution and nominal stockholder.

(If space provided is insufficient, attach supplemental affidavit and supporting evidence)

It is understood that this *offer* does not afford relief from the liability incurred unless and until it is actually accepted, and that the offer can not be considered as having been accepted until the date on which formal notice of acceptance thereof is signed by the Commissioner, costs, if any, to be paid by the undersigned.

Sworn and subscribed to before me this 31st day of March, 1926

Albert H. Bangley
(Signature)

Sydney Frank
*~~Deputy Collector or~~ Notary Public.

New York Co. #334

* Strike out words not applicable.

2—13542

DEPARTMENT: Copy.

FOLIO

SUMMARY OF FILM RENTALS.

IDEAL FILMS LIMITED., 76-78, WARDOUR STREET, LONDON, W. 1.

TO Messrs. D. W. Griffith Inc:
PRODUCER

SUBJECT "THE WHITE ROSE"

PERIOD ENDING 31st. March 1926

PRODUCER'S BALANCE FWD.		ADVANCES	RENTALS CURRENT MONTH		RENTALS TO DATE		PRODUCER'S BALANCE	
DEBIT	CREDIT		GROSS	NET	GROSS	NET	DEBIT	CREDIT
£5970. 7.10			£7 10 -	£19 5 -	£32,363 6 8	£28,359 16 1	£5970. 7.10	
340.16.10							340.16.10	
			Less Advertising Matter supplied gratis.....		592. 1. 4			
					31,771 4 10			

6% Interest to be charged later.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

March 30, 1916.

Mr. John J. Gordon,
4650 Nineteenth Ave.,
Brooklyn, N. Y.

Dear Sir:

I wish to acknowledge and thank you for your letter of March 30th to Mr. Griffith regarding certain property. However, Mr. Griffith has made no official statement regarding his plans after the termination of his present contract with the Famous Players Lasky Corporation, and he would, therefore, not be interested in said property at this time.

Very truly yours,

Secretary to Mr. Griffith.

March 31, 1956.

Dear Myahi,

I am renewing Mr. Griffith's liability and property damage on the cars and it just brought to my mind the fact that I should again warn you that both of Mr. Griffith's cars should never be out at the same time, as the policy specifically carries a clause to that effect. In other words if the cars were both out at the same time and an accident happened to either one of them, it would automatically void the policy and Mr. Griffith would be unprotected. I told you about this matter before and I am sure you will remember it, but the insurance company always call it to my attention when they are renewing the insurance.

I do not know whether or not Mr. Griffith knows of this clause so I intend to acquaint him with the fact now as sometime when you are not around he may permit someone to use the other car while you have one out.

Very truly yours,

TELEPHONE BRYANT 9400

Hotel Claridge

BROADWAY AT 44TH ST
NEW YORK CITY
OPERATED BY
L. G. HOTEL CORPORATION

General Delivery
Mamaroneck
Long Island

Dear Chuss —

I have forgotten your name, but will you kindly let me know where I can find Mr Charles

TELEPHONE BRYANT 9400

Hotel Claridge

BROADWAY AT 44TH ST
New York City
OPERATED BY
L. G. HOTEL CORPORATION

Mallon -

I have just returned from Holly wood, & would like to get in touch with him.

Thanking you,

Yrs faithfully

Evangeline Deverell

March 31, 1924.

Miss Evangeline Everell,
General Delivery,
Woodmere, L. I.

Dear Madam:

In reply to your letter of recent date I regret to advise that I am unable to furnish you with Mr. Charles Walton's present address. However, Mr. Walton calls at our office once in a while and if you desire to address him care of this office we will be pleased to turn your letter over to him.

Very truly yours,

D. W. Griffith, Inc.

Sec'y to Mr. Griffith.

March 31, 1926.

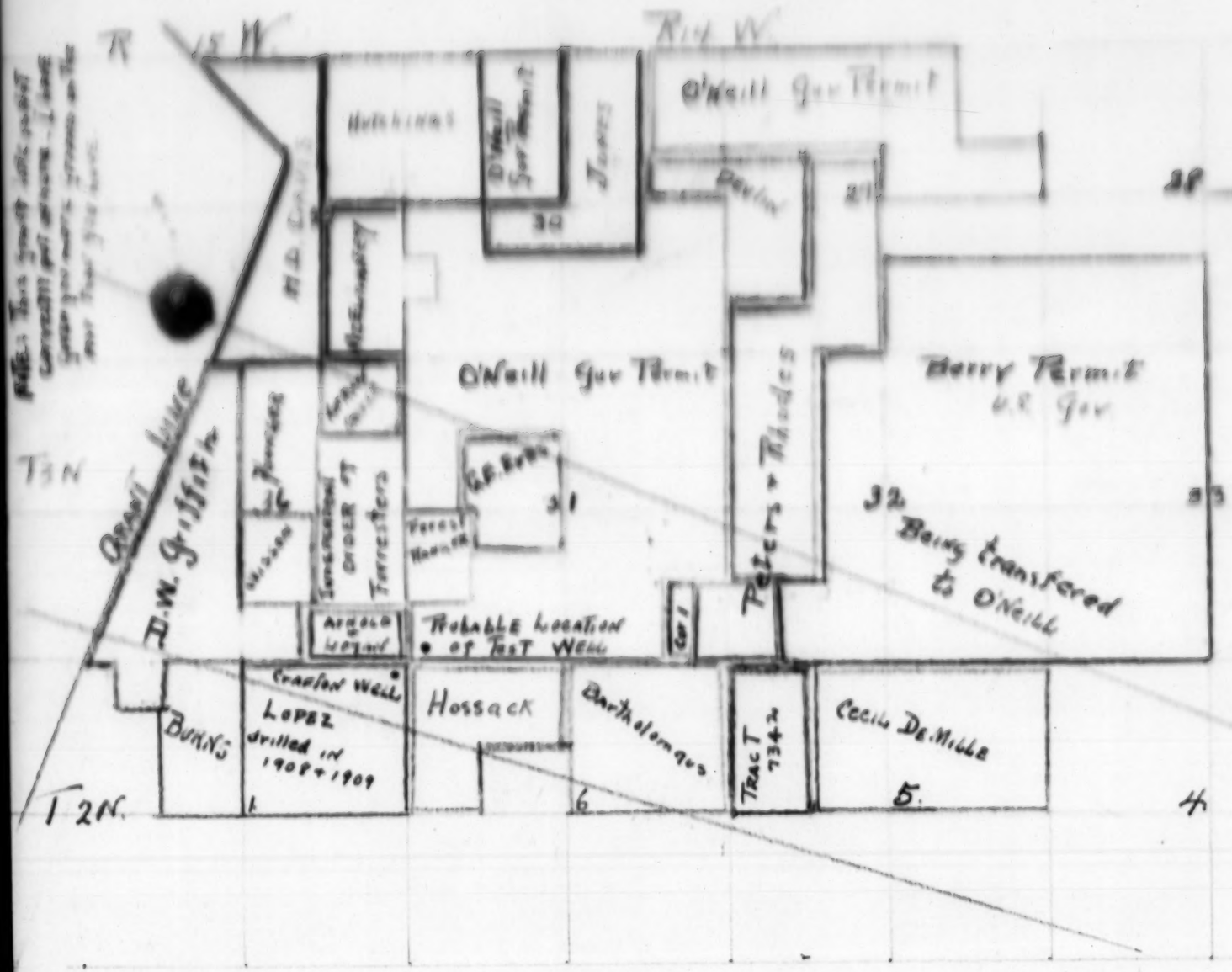
M. P. T. O. of America,
8088 South Vermont Ave.,
Los Angeles, Calif.

Gentlemen:

In reply to your letter of March 24th I wish to advise that inasmuch as Mr. Griffith is now fulfilling his contract with the Famous Players Lasky Corporation all matters pertaining to advertising are handled through their organization.

Very truly yours,

Secretary to Mr. Griffith



Lands within the two lines have a chance for oil. However there may be more, or a whole lot less. Please pardon poor map.

M. O'Neill.

Motion Picture Producers
and Distributors of America, Inc.
469 FIFTH AVE., NEW YORK CITY

LIST OF MEMBERS - MARCH 31ST, 1926.

Gray Productions, Inc., The.

Christie Film Company,

Distinctive Pictures Corp.,

Eastman Kodak Company,

Educational Film Exchanges, Inc.,

Famous Players-Lasky Corp.,

Film Booking Offices of America, Inc.,

First National Pictures, Inc.,

Fox Film Corporation,

D. W. Griffith, Inc.,

William S. Hart, Co.,The.

Inspiration Pictures, Inc.,

Buster Keaton Productions,

Kenma Corporation,

Kinogram Publishing Corp.,

Metro-Goldwyn-Mayer Distributing Corp.,

Principal Pictures Corp.,

Producers Distributing Corp.,

Hal E. Roach Studios,

Joseph M. Schenck Productions, Inc.,

Talmadge Producing Corp.,

Universal Pictures Corp.,

Vitagraph, Inc.,

Warner Brothers Pictures, Inc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Motion Picture Producers
and Distributors of America, Inc.
469 FIFTH AVE., NEW YORK CITY

DIRECTORS ------ MARCH 31st., 1926.

Class A Directors

G. McL. Haynes - Kinegram Publishing Corp.

Charles H. Christie - Christie Film Co.

D. W. Griffith - D. W. Griffith, Inc.

Joseph M. Schenck - Joseph M. Schenck Productions, Buster Keaton Productions and Talmadge Producing Corp.

Class B. Directors

N. H. Cochrane - Universal Pictures Corp.

William Fox - Fox Film Corp.

E. W. Hammons - Educational Film Exchanges, Inc.

Will H. Hays - Motion Picture Producers and Distributors of America, Inc.

Joseph P. Kennedy - Film Booking Offices of America, Inc.

Marcus Loew - Metro-Goldwyn-Mayer Distributing Corp.

Frederick C. Munroe - Producers Distributing Corp.

J. Homer Platten - Motion Picture Producers and Distributors of America, Inc.

Richard A. Rowland - First National Pictures, Inc.

Albert Warner - Warner Bros., Pictures, Inc.

Adolph Zukor - Famous Player-Lasky Corp.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

April 8, 1926.

Manufacturers Trust Co.,
43rd St & 5th Ave.,
New York City.

Attention of Mr. Coffman.

Gentlemen:

Enclosed you will find Mr. Griffith's check in the amount of $200 to apply against the note of the G. W. H. Pictures Corporation.

Will you kindly acknowledge receipt of same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To MR. GRIFFITH:

To April 5, 1926

I have a memo from Louis Swarts calling our attention to the fact that in several of our recent productions we have used U. S. Money. It is a criminal offense to photograph money and we must watch this very carefully.

Also, whenever we want to photograph copyrighted music or portions thereof, please remember that it is necessary for us to get the permission of the publishers. This can usually be done but should always be done before the picture is shot.

-- WILLIAM LE BARON
Associate Producer.

April 3rd, 1926

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

R/K: IS
ENC.

6 West 58th St.,
New York City,
April 5th, 1926.

Mr. David Wark Griffith,
Care Famous Players,
Astoria, Long Island.

Dear Mr. Griffith:-

I know that you are quite busy at this time, but am going to ask that I be allowed to introduce to your personal attention a young girl of unusual beauty, charm, personality and artistic talent; of a most pronounced type, and who would, I fully believe, be quite interesting to you for use in some future production of yours.

She, like yourself, comes from an old, well known Southern family of great distinction and historical interest.

Hoping to hear from you at your earliest convenience, I am,

Very truly yours,

Susan Polk Mathock

April 5, 1926.

Commissioner General of Immigration,
Washington, D. C.

Dear Sir:

I sent you to-day by registered mail an application for a permit to re-enter the United States. I stated on the permit that I expected to be gone four months. However, this should have been four and a half months as I am leaving the United States on April 20th and have my return passage booked leaving Europe on Aug. 24th. This is a little over four months. Will you, therefore, kindly make the extent of your permit four and a half months ihatead of four months.

Thanking you for your courtesy in this matter, I am

Yours very truly,

John C. Epping.

JCE/CC

April 8th 1926

Mr. Epping took Dorothy adoption papers with him today.

Re Adoption
Japan

Special Case No. 659

Date Assigned March 25 1926

Date Completed April 5, 1926

Griffith, D.W.

INVESTIGATION DIVISION

REPORT OF SPECIAL CASE

To, Mr. James T. Somers
Chief-Investigation Division
N.Y. State Income Tax Bureau
Albany, N. Y.

If this case is directly connected with some other special case, state name and address of same here.

Name of Taxpayer David Wark Griffith

Address 1476 Broadway N Y City

Code 27113

The original letter of transmittal and all the papers mentioned therein are herewith returned.

Result of investigation:

	Amount Collected
Delinquent (Amended) return 192	
Delinquent (Amended) return 192	
Delinquent (Amended) return 192	
Delinquent (Amended) return 192	

Remarks: - I examined taxpayer's personal books and records for the years 1922 and 1923, and also secured a copy of his Federal reports covering 1920 to 1924 inclusive and I find that in his Federal reports he gives his residence as Orient Point, Mamaroneck, and also 1476 Broadway. This taxpayer is entitled to a refund for 1922 and 1923 but owes additional tax on his 1924 return as per income tax returns filed by his attorneys which I am herewith attaching.

1922:	Tax due	$5060.14
	Paid	5356.71
	Refund	$ 296.57
1923:	Tax due	$1460.13
	Assessment	1116.12
	Total payment	$2576.25
	Tax due	1228.39
	Refund	$1347.86

1924:	Tax due	$904.88
	Paid	822.97
	DUE	$ 81.91
	Refund 1922	$296.57
	Refund 1923	1347.86
		1644.43
	Additional 1924	81.91
	Total Refund	$1562.52

Approved: -

District Director

Signature of Investigator

April 6, 1926.

Mr. A. H. Hubsch,
Franciscan Film Co.,
Friedrichstr. 225,
Berlin, S. W. 48,
Germany.

Dear Mr. Hubsch:

I am leaving New York on April 20th for Germany and as I am expecting a most important letter from the U. S. Government to be sent to me while I am in Germany, I have taken the liberty of instructing the U. S. Government to address this letter in care of you so will you be good enough to instruct your men to watch for this letter and hold same until I call for it. I am writing this letter as the letter from the Government is of very great importance to me.

I hope to see you in Germany and I extend my sincerest regards to yourself and Mrs. Hubsch.

Sincerely yours,

J. C. Epping.

JCE/CC

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

LEGAL DEPARTMENT
RALPH A. ROHR
LOUIS E. SWARTS
AUSTIN C. BEDLOW
CHARLES E. HAWTHORNE
LEWIS W. SCHEUER
THOMAS W. VARNON
BERNARD L. CAMPE
WILLIAM T. POWERS
ATTORNEYS

ELSA JOHN LUBVICH
GENERAL COUNSEL

95

April 6, 1926.

Albert H. T. Manshaf, Esq.,
130 West 42nd Street,
New York, N. Y.

Dear Bert:

There will be a meeting of the Sub-Committee on Copyright at the Hays office on Friday, April 9th, at four o'clock.

We must decide on our attitude toward the Vestal Bill H. R. 10434, and there are other important matters for discussion.

Please make an especial effort to be present.

Cordially yours,

LES:SW

69th CONGRESS
1st Session

H. R. 10434

IN THE HOUSE OF REPRESENTATIVES

MARCH 17, 1926

Mr. VESTAL introduced the following bill; which was referred to the Committee on Patents and ordered to be printed

A BILL

To amend and consolidate the Acts respecting copyright and to permit the United States to enter the International Copyright Union.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That copyright is secured and granted by this Act to authors throughout the United States and its dependencies, without compliance with any conditions or formalities whatever, from and after the creation of their work and for the term hereinafter provided, in all their writings, published or unpublished, in any medium or form or by any method through which the thought of the author may be expressed, and such copyright includes the exclusive right:

Long Form No. 201—Page 1 of Return

NEW YORK STATE INCOME TAX

Return for the Calendar Year 1922 or Fiscal Period

Begun .....

and Ended 1922

TAX RETURN FOR RESIDENT INDIVIDUALS [1922]

To be used by resident individuals engaged in business or professions (except as partners) and those whose entire income is NOT derived solely from salaries, interest and dividends, or from partnerships, estates and trusts.

Individuals whose only sources of income are salaries, wages, etc., interest and dividends, or from partnerships, estates and trusts, should use Short Form No. 200.

Individuals having income from farming operations should apply for FARM SCHEDULE, Form 207, to be used with either Form 200 or 201.

Nonresidents should use Form No. 203.

THIS RETURN MAY BE FILED AT THE OFFICE OF THE NEW YORK STATE INCOME TAX BUREAU, 42 NORTH PEARL STREET, ALBANY, NEW YORK, OR AT ANY DISTRICT OFFICE

IF THIS RETURN IS FOR THE CALENDAR YEAR 1922 FILE IT ON OR BEFORE APRIL 15, 1923

If for a period other than a calendar year file it on or before the 15th day of the fourth month following the close of such period.

Do not write in this space

PRINT NAME AND RESIDENCE ADDRESS PLAINLY BELOW

NAME: D. W. GRIFFITH

RESIDENCE ADDRESS: 1476 BROADWAY

CITY: NEW YORK, NEW YORK

Do not write in these spaces — Amount Paid $ ..... Cashier's stamp ..... No. .....

1. Did you file a return for 1920? ..... 1921? .....
2. If so, give any address other than that shown, used on such return .....
2a. If no return was filed for 1921, state reason .....
3. Did you, during 1922, pay to any individual, rent, salaries, wages, etc., or other fixed or determinable income of $1000, or over? ..... (If so, secure Forms Nos. 105 and 106 from any district office and file a return of information)

Personal Exemptions—Report your status during the period covered by this return

4. Were you at any time during this period married and living with wife (or husband)? .....
4a. If so, give the name of your wife (or husband) ..... (Write name in full; if married state given name of wife. If you married during year, give full name of wife before marriage.)
5. If not married and living with wife (or husband), were you the "head of a family" as defined in Instruction D? .....
6. How many dependent persons under 18 years of age (or mentally or physically defective) received their chief support from you during the year? .....
7. What is the relationship to you of the dependent persons for whose support you claim exemption under Questions 5 and 6? .....
8. Did (or will) your wife (or husband) or any of your dependent minor children make a separate return? ..... (If so, state name and address) .....
9. If not, have you included the taxable income of your wife (or husband) and the earnings of dependent minor children in this return? .....
10. Enter here all NON-TAXABLE INCOME received by (or accrued to) you or your wife (or husband) or any of your dependents, during the taxable year 1922. *Exclude income of those filing separate returns. See Instruction E for non-taxable income.*

	$		$
	$		$

11. Did you (or will you) file an income tax return for the period covered by this return with a U. S. Collector of Internal Revenue? .....
12. If so, what amount of Total Net Income did you (or will you) report? ..... $ .....
13. If the total net income reported on the U. S. return differs from the amount of Item 35 of this return, give principal items of difference, or, if you prefer, attach a statement reconciling all differences.

CALCULATION OF TAX

		Amount of Income Taxable at each Rate		Rate of Tax	Amount of Tax
14. Net income as shown by Item 35 (Page 2 of Return)	$189671 33	$ 10000 00	17.	1% on first $10,000 of Item 16	$ 100 00
15. *Less* personal exemptions (See Instruction D)	1000 00	4000 00	18.	2% on next $40,000 of Item 16	800 00
		138671 33	19.	3% on amounts over $50,000 of Item 16	4160 14
16. Balance SUBJECT TO TAX (Item 14 minus Item 15)	$186671 33	188671 33	20.	TOTAL	$5060 14

THE TAX MUST BE PAID IN FULL ON FILING RETURN

Make checks or money orders payable to STATE TAX COMMISSION

(Do not send currency by mail. Postage stamps will not be accepted in payment of tax.)

AFFIDAVIT STATE OF NEW YORK—COUNTY OF New York, ss:

I swear (or affirm) that to the best of my knowledge and belief, the statements contained in this return, including the accompanying schedules and statements (if any) are true, and that this return is a true and complete statement, in accordance with the law and regulations, of all income, gains and profits received by or accrued to me (or the person for whom this return is made) during the taxable year 1922, and that all deductions entered or claimed herein are allowable under the law and regulations.

Sworn to and subscribed before me this 9 day of April 1926

D W Griffith (Signature of individual or agent)

Sylvia Frank (Signature of officer administering oath) ..... (Title) ..... (Address of agent)

Seal not required

RETURN OF TAXABLE INCOME

(Include income of wife (or husband) and dependents (if dependent income taxable), unless reported in separate returns)

21. INCOME FROM PERSONAL SERVICES (Salaries, Wages, Fees, Commissions, Bonuses, etc.)

Show the gross amount received (or accrued) of dollar items the taxpayer has claimed, report them in Item 21.
Do not include compensation paid by the United States.
See Instruction 21.

(a) OCCUPATION OR TRADE	(b) NAME AND ADDRESS OF EMPLOYER	AMOUNT	
Motion picture director	[illegible], Inc. 1476 Broadway New York, N.Y.	$	
		200000	00

22. INCOME FROM INTEREST

Report interest received (or accrued) and collectible matured coupons.
Include interest on municipal or state bonds other than municipal or state bonds of the State of New York, as such interest is taxable.
Include except interest for which see Instruction 6.

(a) Interest (bonds or other corporate obligations; bank deposits, mortgages, notes, etc.) ..... $ 6666 00

(b) Amount of any taxes paid for taxpayer by debtor corporation on tax free covenant bond interest .....

23. INCOME FROM DIVIDENDS

Explain valuation of dividends received other than in cash.
See Instruction 23.

(a) Received in cash ..... $

(b) Received in property (other than true stock dividends) .....

24. INCOME FROM PARTNERSHIPS, ESTATES AND TRUSTS

Report your entire share (whether distributed or not) in the profits of the partnership (including salary and interest) or the income of the estate or trust, not merely the amount withdrawn by or paid to you.

(Give name and address of partnership, estate or trust. If estate or trust, give also name and address of fiduciary.)

(a) ..... $

(b) .....

25. INCOME FROM BUSINESS OR PROFESSION (Including Farming) See Instruction 25

Enter nothing until Schedule A or Farm Schedule, Form 1[illegible], or both, are filled in; then enter here the net income from business or profession, Item 13 of Schedule A, and net profit or loss from farming, Item 5, Form 1[illegible], to be entered herein. See Instruction 5.

(a) Net income from business or profession, except farming, as shown on Schedule A, page 3 ..... $
(If net loss, enter in red ink and subtract)

(b) Net income from farming, as shown on Farm Schedule, hereto annexed .....
(If net loss, enter in red ink and subtract)

26. INCOME FROM RENTS AND ROYALTIES (See Instruction 26)

(a) KIND OF PROPERTY AND LOCATION	(b) GROSS AMOUNT OF RENTS AND ROYALTIES	(c) REPAIRS, DEPRECIATION AND DEPLETION (explain in Schedule B)	(d) TAXES	(e) INTEREST AND OTHER EXPENSES (explain principal items in Schedule C)
	$	$	$	$
(f) NET INCOME FROM RENTS AND ROYALTIES (Column b, less total of columns c, d and e). If net loss, enter in red ink and subtract.	$	$	$	$

27. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS OR BONDS (Not dealt in as a business and not included in Item 25). See Instruction 27

Enter nothing until Schedule E is filled in; then enter here the amount of gain or loss as shown by Schedule E. ..... $
(If a loss, enter in red ink and subtract)

28. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS AND OTHER PROPERTY (Not dealt in as a business and not included in Item 25 or Item 27). See Instruction 28

Enter nothing until Schedule F is filled in; then enter here the amount of Item 16, Schedule F. ..... $
(If a loss, enter in red ink and subtract)

29. OTHER INCOME (Describe each source separately and in full)

Do not report exempt income here or income from sources described in Items 21-28, inclusive.

(a) ..... $

(b) .....

30. TOTAL INCOME FROM ABOVE SOURCES (Items 21 to 29 inclusive) ..... $ 206866 05

31. DEDUCTIONS

(a) Interest on indebtedness ..... $

(b) Taxes upon real property (except assessments for local benefits) 5798 20

(c) Other taxes (except income and inheritance taxes). State character and amount of each .....

OTHER DEDUCTIONS (Describe each separately and in full)

(d) Loss suffered by reason of loans to Corporations insolvent and charter abandoned. 6896 52

(e) Traveling and entertainment expenses in connection with business 4500 00

32. TOTAL DEDUCTIONS (except contributions) ..... $ 17194 72

33. BALANCE (Item 30 minus Item 32) ..... $

34. CONTRIBUTIONS (See Instruction 34) Submit details on Schedule D, page 3. This must not exceed 15% of Item 33 .....

35. NET INCOME SUBJECT TO TAX (Item 33 minus Item 34) *Enter on page 1, Item 14* ..... $ 189671 33

SCHEDULE A

Income from Business or Profession (Item 33 of Return)

(Income from Farming should be detailed on Form Schedule, Form 607, and attached hereto.)

1. (a) Kind of business ..... (b) Business address .....

2. State whether this statement of business income is on a cash or on accrual basis .....

3. If inventories are used, state whether they are valued (a) at cost or (b) at cost or market, whichever is lower .....

4. Total Sales and Income from Business or Professional Services ..... $

Cost of Goods Sold		Other Business Deductions	
5. Labor	$	15. Salary withdrawn by taxpayer or paid to wife or minor children	$
6. Materials and supplies		15a. Other salaries and wages not reported under "Cost of Goods Sold"	
7. Merchandise purchased		16. Rent for business property	
8. Other costs		17. Interest on business indebtedness to others	
9. *Plus* inventories at beginning of year		18. Taxes on business and business property	
10. Total	$	19. Repairs, depreciation and depletion (explain in Schedule B—below)	
11. *Less* inventories at end of year		20. Losses not compensated by insurance (explain in Schedule C—below)	
12. Cost of Goods Sold (Item 10 minus Item 11)	$	21. Bad debts (explain in Schedule C—below)	
		22. Other expenses (explain principal items in Schedule C—below)	
		23. Total Other Business Deductions	$

24. Cost of Goods Sold Plus Total Other Business Deductions (Item 12 plus Item 23) ..... $

25. Net Income from Business or Profession (Item 4 minus Item 24) Enter at Item 35, page 2 ..... $

SCHEDULE B

Statement of deductions for repairs, depreciation and depletion at Item 17 of Schedule A, and Item 26 (c) on page 2 of return. (Show both cost and fair market value as of January 1, 1919 with respect to property acquired prior to that date, and take depreciation against the higher of these two values. If acquired subsequent to January 1, 1919, show cost only and take depreciation thereon.)

1. Refer to Item No.	2. Kind of Property (*Principal material of which constructed*) and Location	3. Year Acquired	4. Cost (*exclusive of land*)	5. Value on January 1, 1919 (*exclusive of land*)	Depreciation and Depletion Charged Off: 6. Rate	7. Amount since purchase	8. Amount for taxable year 1922	9. Incidental repairs not included in depreciation deductions
			If acquired prior to January 1, 1919, state both					
			$	$		$	$	$
	Totals		$	$		$	$	$

SCHEDULE C

Explanation of deductions claimed at Items 18, 19 and 20 of Schedule A, and Item 26 (e) on page 2 of return

1. Refer to Item No.	2. Explanation	3. Amount	4. Refer to Item No.	5. Explanation	6. Amount
		$			$

SCHEDULE D

Statement of Contributions to Charitable, Religious, Scientific and Educational Corporations and Associations claimed as deductions at Item 34. This deduction must not exceed 15% of the amount of Item 33.

1. Name and Address of Organization	2. Amount	3. Name and Address of Organization	4. Amount
	$		$

SCHEDULE E

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS AND BONDS. Item 27, page 2 of return. See page 4 of instructions.

All securities acquired on or after January 1, 1919 and sold during the taxable year may be combined and the total cost entered in column 6, the total sales price in column 6, and the total profit or loss in column 7 or column 8. All the information with respect to each security acquired prior to January 1, 1919, and sold during the taxable year must be given in detail. With respect to the latter class, gain or loss, if any, must be computed on each transaction, by subtracting from the sales price (column 6) the cost (column 4) or fair market value as of January 1, 1919 (column 5) whichever is higher, in the case of a gain, or, whichever is lower, in the case of a loss. If either the cost or fair market value of January 1, 1919 is higher than the sales price, no taxable profit will result; if either is lower, no loss may be deducted. In the latter cases, you should enter "none" in column 7 or column 8 opposite the items so affected. If the transactions are too numerous to enter below, a separate schedule in the same form may be submitted. State whether or not you have received any stock dividends on any of the stocks sold. See Instruction 25c.

COLUMN 1	COL. 2	COL. 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7	COLUMN 8
TITLE OF SECURITY	NO. OF SHARES / AMOUNT OF BONDS	YEAR ACQUIRED	COST	FAIR MARKET VALUE JANUARY 1, 1919	SALES PRICE	PROFIT (SEE INSTRUCTIONS ABOVE)	LOSS (SEE INSTRUCTIONS ABOVE)
			$	$	$	$	$
TOTALS						$	$
Subtract the lower of columns 7 and 8 from the higher						$	$
Net gain or loss (difference between column 7 and column 8) to be reported at Item 27, page 2 of return						$	$

SCHEDULE F

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS, AND OTHER PROPERTY. Item 28, page 2 of return. See page 2 of instructions.

If there was more than one sale or exchange during the year, submit separate statements in similar form for each sale and enter net profit or loss at Item 28, page 2 of return. In case the property was acquired prior to January 1, 1919, give all the information called for by both column 1 and column 2. If the property was acquired subsequent to January 1, 1919, give only the information called for in column 1.

(1) Kind of property.....(2) Location.....(3) Year acquired.....

(4) Sale price (or fair market value of property received in exchange) ..... $.....

COLUMN 1		COLUMN 2	
(5) Original purchase price	$	(10) Exchange value January 1, 1919	$
(6) *Add* permanent improvement since purchase		(11) *Add* permanent improvement since January 1, 1919	
(7) Total	$	(12) Total	$
(8) *Deduct* depreciation since purchase		(13) *Deduct* depreciation since January 1, 1919	
(9) Cost (line 7 less line 8)	$	(14) Adjusted January 1, 1919 value (line 12 less line 13)	$

(15) (a) If Item 4 is higher than both Items 9 and 14 insert here the higher of Items 9 and 14
(b) If Item 4 is lower than both Items 9 and 14 insert here the lower of Items 9 and 14 ..... $.....

Note: If Item 4 is neither higher nor lower than both Items 9 and 14, enter "none" and report no gain or loss at Item 16.

(16) The gain or loss (difference between Items 4 and 15) to be reported at Item 28, page 2..... $.....

D. W. GRIFFITH COLLECTION
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Audited By

.....

NEW YORK STATE INCOME TAX

Return for the Calendar Year 1923 or Fiscal Period

Begun.....

and Ended.....1923

TAX RETURN FOR RESIDENT INDIVIDUALS [1923]

To be used by resident individuals engaged in business or professions (except as partners) and those whose entire income is NOT derived solely from salaries, interest and dividends, or from partnerships, estates and trusts.

Individuals whose only sources of income are salaries, wages, etc., interest and dividends, or from partnerships, estates and trusts, should use Short Form No. 202.

Nonresidents should use Form No. 203.

THIS RETURN MAY BE FILED AT THE OFFICE OF THE NEW YORK STATE INCOME TAX BUREAU, 12 NORTH PEARL STREET, ALBANY, NEW YORK, OR AT ANY DISTRICT OFFICE

IF THIS RETURN IS FOR THE CALENDAR YEAR 1923 FILE IT ON OR BEFORE APRIL 15, 1924

If for a period other than a calendar year file it on or before the 15th day of the fourth month following the close of such period.

Do not write in these two spaces

PRINT NAME AND RESIDENCE ADDRESS PLAINLY BELOW

NAME

De [illegible]
(Print name in full—middle initials—last name in full)

RESIDENCE ADDRESS

1476 Broadway
(N.Y.) (Street, avenue or rural route)

New York, New York
(Town, village, P.O. or post office and state)

Do not write in these space
Amount Paid
$
Cashier's stamp
No.

1. Did you file a return for 1921? ..... 1922? .....
2. If so, give any address other than that above, used on such return .....
2a. If no return was filed for 1922, state reason .....
3. Did you, during 1923, pay to any individual, firm, salaries, wages, etc., or other fixed or determinable income of $1000, or over? ..... (If so, secure Forms Nos. 105 and 106 from any district office and file a return of information)

Personal Exemptions—Report your status during the period covered by this return

4. Were you at any time during this period married and living with wife (or husband)? .....
4a. If so, give the name of your wife (or husband) .....
(Write name in full; always state given name of wife. If you married during 1923, give full maiden name of wife before marriage.)
5. If single, or if married and not living with wife (or husband), were you the "head of a family" as defined in Instruction D? .....
6. How many dependent persons under 18 years of age (or mentally or physically defective) received their chief support from you during the year? .....
7. What is the relationship to you of the dependent persons for whose support you claim exemption under Questions 5 and 6? .....
8. Did (or will) your wife (or husband) or any of your dependent minor children make a separate return? ..... (If so, state name and address)
9. If not, have you included the taxable income of your wife (or husband) and the earnings of dependent minor children in this return? .....
10. Enter here all NON-TAXABLE INCOME received by (or accrued to) you or your wife (or husband) or any of your dependents, during the taxable year 1923. *Exclude income of those filing separate returns. See Instruction E for non-taxable income.*

$ .....
$ .....

11. Did you (or will you) file an income tax return for the period covered by this return with a U. S. Collector of Internal Revenue? .....
12. If so, what amount of Total Net Income did you (or will you) report? ..... $.....
13. If the total net income reported on the U. S. return differs from the amount of Item 35 of this return, give principal items of difference, or, if you prefer, attach a statement reconciling all differences.

.....

CALCULATION OF TAX

		Amount of Income Taxable at each Rate	Rate of Tax	Amount of Tax
14. Net income as shown by Item 35 (Page 2 of Return)	$5594 87	$	17. 1% on first $10,000 of Item 16	$ 100 00
15. *Less* personal exemptions (See Instruction D)	1000 00		18. 2% on next $40,000 of Item 16	800 00
			19. 3% on amounts over $50,000 of Item 16	737 85
16. Balance SUBJECT TO TAX (Item 14 minus Item 15)	$4594 87	$	20. TOTAL	$ 1637 85
			Less 1/4	409 46
				1228 39

THE TAX MUST BE PAID IN FULL ON FILING RETURN

Make checks or money orders payable to STATE TAX COMMISSION

(DO NOT SEND CURRENCY BY MAIL. POSTAGE STAMPS WILL NOT BE ACCEPTED IN PAYMENT OF TAX.)

AFFIDAVIT STATE OF NEW YORK—COUNTY OF New York, ss:

I swear (or affirm) that to the best of my knowledge and belief, the statements contained in this return, including the accompanying schedules and statements (if any) are true, and that this return is a true and complete statement, in accordance with the law and regulations, of all income, gains and profits received by or accrued to me (or the person for whom this return is made) during the taxable year 1923, and that all deductions entered or claimed herein are allowable under the law and regulations.

Sworn to and subscribed before me this 9 day of April 1924

Sydney Frank
(Signature of officer administering oath)

(Title)

De Witt Griffith
(Signature of individual or agent)

(Address of agent)

Seal not required

RETURN OF TAXABLE INCOME

(Include income of wife or husband if community property, minor children, or dependent relatives, either required to report separate returns)

21. INCOME FROM PERSONAL SERVICES (Salaries, Wages, Fees, Commissions, Bonuses, etc.)

Show the gross amount received (or accrued) of taxes, items therefor are claimed, report item at Item 17.
Do not include compensation paid by the United States.
See Instruction 21.

(a) OCCUPATION OR TRADE	(b) NAME AND ADDRESS OF EMPLOYER	AMOUNT	
Motion Pictures Director	D.W.Griffith, Incorporated 1476 Broadway New York, N.Y.	$138800	00

22. INCOME FROM INTEREST

Report interest received (or accrued) and collectible within current year.
Include interest on municipal or state bonds other than municipal or state bonds of the State of New York, or such interest is taxable.
Include exempt interest for which see Instruction 6.

Interest (bonds or other corporate obligations; bank deposits, mortgages, notes, etc.) ..... $ 2086 90

23. INCOME FROM DIVIDENDS

Explain valuation of dividends received other than in cash.
See Instruction 23.

(a) Received in cash ..... $

(b) Received in property (other than true stock dividends) .....

24. INCOME FROM PARTNERSHIPS, ESTATES AND TRUSTS

Report your entire share (whether distributed or not) of the profits of the partnership (including salary and interest) or of the income of the estate or trust, not merely the amount withdrawn by or paid to you.

(Give name and address of partnership, estate or trust. If estate or trust, give also name and address of fiduciary.)

(a) ..... $

(b) .....

25. INCOME FROM BUSINESS OR PROFESSION (Including Farming) See Instruction 25

Enter here your net income from business or profession, item 31 of Schedule A. Net losses (or loss from farming operations as computed on Form Schedule, Form 33, or other schedule used in lieu thereof) should be entered here, and such schedule annexed to this return.

Net income from business or profession as shown on Schedule A, or on farm schedule, hereto annexed ..... $
(If a loss, enter in red ink and subtract)

26. INCOME FROM RENTS AND ROYALTIES (See Instruction 26)

(a) KIND OF PROPERTY AND LOCATION	(b) GROSS AMOUNT OF RENTS AND ROYALTIES	(c) REPAIRS, DEPRECIATION AND DEPLETION (explain in Schedule B)	(d) TAXES	(e) INTEREST AND OTHER EXPENSES (explain principal items in Schedule C)	
	$	$	$	$	
(f) NET INCOME FROM RENTS AND ROYALTIES (Column b, less total of columns c, d and e). If net loss, enter in red ink and subtract.	$	$	$	$	$

27. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS OR BONDS (Not dealt in as a business and not included in Item 25). See Instruction 27

Enter nothing until Schedule E is filled in; then enter here the amount of gain or loss as shown by Schedule E.

..... $
(If a loss, enter in red ink and subtract)

28. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS AND OTHER PROPERTY (Not dealt in as a business and not included in Item 25 or Item 27). See Instruction 28

Enter nothing until Schedule F is filled in; then enter here the amount of Item 16, Schedule F.

..... $
(If a loss, enter in red ink and subtract)

29. OTHER INCOME (Describe each source separately and in full)

Do not report exempt income here or income from sources described in Items 21-28, inclusive.

(a) ..... $

(b) .....

30. **TOTAL INCOME FROM ABOVE SOURCES** (*Items 21 to 29 inclusive*) ..... $ 140556 90

31. **DEDUCTIONS**

(a) Interest on indebtedness ..... $

(b) Taxes upon real property (except assessments for local benefits) 5799 71

(c) Other taxes (except income and inheritance taxes). State character and amount of each .....

OTHER DEDUCTIONS (Describe each separately and in full)

(d) Loss suffered by reason of payments made on account of personal guarantee of indebtedness of War Producing Corp. 54662 32

(e) Traveling expenses & Entertainment expenses 4500 00

32. **TOTAL DEDUCTIONS** (except contributions) ..... $

33. **BALANCE** (Item 30 minus Item 32) ..... $ 64962 03

34. **CONTRIBUTIONS** (See Instruction 34) Submit details on Schedule D, page 3. These must not exceed 15% of Item 33. ..

35. **NET INCOME SUBJECT TO TAX** (Item 33 minus Item 34) *Enter on page 1, Item 14* ..... $ 75594 87

SCHEDULE A

Income from Business or Profession (Item 25 of Return)

(Income from farming may be detailed on Farm Schedule, Form 997, or other separate form schedule to be annexed to this return. See Instruction 26.)

1. (a) Kind of business ..... (b) Business address .....
2. State whether this statement of business income is on a cash or an accrual basis .....
3. If inventories are used, state whether they are valued (a) at cost or (b) at cost or market, whichever is lower .....
(Complete only when Schedule Schedule is used. In the place of the above that could be given, the net income or loss form.)
4. TOTAL SALES AND INCOME FROM BUSINESS OR PROFESSIONAL SERVICES ..... $

COST OF GOODS SOLD		OTHER BUSINESS DEDUCTIONS	
5. Labor	$	13. Salary withdrawn by taxpayer or paid to wife or minor children (report on income at Item 11, page 2)	$
6. Materials and supplies		13a. Other salaries and wages not reported under "Cost of Goods Sold"	
7. Merchandise purchased		14. Rent for business property	
8. Other costs		15. Interest on business indebtedness to others	
9. Plus inventories at beginning of year		16. Taxes on business and business property	
10. TOTAL	$	17. Repairs, depreciation and depletion (explain in Schedule B—below)	
11. Less inventories at end of year		18. Losses not compensated by insurance (explain in Schedule C—below)	
12. COST OF GOODS SOLD (Item 10 minus Item 11)	$	19. Bad debts (explain in Schedule C—below)	
		20. Other expenses (explain principal items in Schedule C—below)	
		21. TOTAL OTHER BUSINESS DEDUCTIONS	$

22. COST OF GOODS SOLD PLUS TOTAL OTHER BUSINESS DEDUCTIONS (Item 12 plus Item 21) ..... $
23. NET INCOME FROM BUSINESS OR PROFESSION (Item 4 minus Item 22) Enter at Item 25, page 2 ..... $

SCHEDULE B

Statement of deductions for repairs, depreciation and depletion at Item 17 of Schedule A, and Item 26 (c) on page 2 of return. If the property was acquired after January 1, 1919, base depreciation on the cost thereof. If acquired prior to January 1, 1919, show both original cost and the fair market value as of that date and base depreciation on the January 1, 1919 value.

1. REFER TO ITEM NO.	2. KIND OF PROPERTY (Principal material of which constructed) AND LOCATION	3. YEAR ACQUIRED	4. COST (exclusive of land) IF ACQUIRED PRIOR TO JANUARY 1, 1919, STATE BOTH	5. VALUE ON JANUARY 1, 1919 (exclusive of land)	DEPRECIATION AND DEPLETION CHARGED OFF 6. RATE	7. AMOUNT SINCE PURCHASE	8. AMOUNT FOR TAXABLE YEAR 1923	9. INCIDENTAL REPAIRS NOT INCLUDED IN DEPRECIATION DEDUCTIONS
			$	$		$	$	$
	TOTALS		$	$		$	$	$

SCHEDULE C

Explanation of deductions claimed at Items 18, 19 and 20 of Schedule A, and Item 26 (e) on page 2 of return.

1. REFER TO ITEM NO.	2. EXPLANATION	3. AMOUNT	4. REFER TO ITEM NO.	5. EXPLANATION	6. AMOUNT
		$			$

SCHEDULE D

Statement of Contributions to Charitable, Religious, Scientific and Educational Corporations and Associations claimed as deductions at Item 34. This deduction must not exceed 15% of the amount of Item 33.

1. NAME AND ADDRESS OF ORGANIZATION	2. AMOUNT	3. NAME AND ADDRESS OF ORGANIZATION	4. AMOUNT
	$		$

SCHEDULE E

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS AND BONDS. Item 27, page 2 of return. See page 3 of Instructions.

All securities acquired on or after January 1, 1919 and sold during the taxable year may be combined and the total cost entered in column 4, the total sales price in column 6, and the total profit or loss in column 7 or column 8. All the information with respect to each security acquired prior to January 1, 1919, and sold during the taxable year must be given in detail. With respect to the latter class, gain or loss, if any, must be computed on each transaction, by subtracting from the sales price (column 6) the cost (column 4) or fair market value as of January 1, 1919 (column 5) whichever is higher, in the case of a gain, or, whichever is lower, in the case of a loss. If either the cost or fair market value of January 1, 1919 is higher than the sales price, no taxable profit will result; if either is lower, no loss may be deducted. In the latter cases, you should enter "none" in column 7 or column 8 opposite the items so affected. If the transactions are too numerous to enter below, a separate schedule in the same form may be submitted. State whether or not you have received any stock dividends on any of the stocks sold and furnish all information in respect thereto as indicated by this schedule. See Instruction 25c.

COLUMN 1	COL. 2	COL. 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7	COLUMN 8
TITLE OF SECURITY	NO. OF SHARES / AMOUNT OF BONDS	YEAR ACQUIRED	COST	FAIR MARKET VALUE JANUARY 1, 1919	SALES PRICE	PROFIT / SEE INSTRUCTIONS ABOVE	LOSS / SEE INSTRUCTIONS ABOVE
			$	$	$	$	$
Totals						$	$
Subtract the lower of columns 7 and 8 from the higher						$	$
Net gain or loss (difference between column 7 and column 8) to be reported at Item 27, page 2 of return						$	$

State whether or not stock dividends were received or stock rights exercised during period of ownership with respect to any of the stocks sold in 1923

.....

If so, state if such dividends or rights were taken into consideration in computing cost or January 1, 1919 value.....
(A separate schedule should be submitted showing (a) name of corporation which declared stock dividend or issued rights; (b) the date of declaration; (c) number of shares and class of stock held prior thereto; (d) number of new shares acquired thereby.)

SCHEDULE F

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS, AND OTHER PROPERTY. Item 28, page 2 of return. See page 2 of Instructions.

If there was more than one sale or exchange during the year, submit separate statements in similar form for each sale and enter net profit or loss at Item 28, page 2 of return. In case the property was acquired prior to January 1, 1919, give all the information called for by both column 1 and column 2. If the property was acquired subsequent to January 1, 1919, give only the information called for in column 1.

(1) Kind of property.....**(2) Location**.....**(3) Year acquired**.....

(4) Sale price (or fair market value of property received in exchange) ..... $.....

COLUMN 1		COLUMN 2	
(5) Original purchase price.....	$.....	(10) Exchange value January 1, 1919.....	$.....
(6) *Add* permanent improvement since purchase.....	.....	(11) *Add* permanent improvement since January 1, 1919.....	.....
(7) Total.....	$.....	(12) Total.....	$.....
(8) *Deduct* depreciation since purchase.....	.....	(13) *Deduct* depreciation since January 1, 1919....	.....
		(14) Adjusted January 1, 1919 value (line 12 less line 13).....	$.....
(9) Cost (line 7 less line 8).....	$.....		

(15) (a) If Item 4 is higher than both Items 9 and 14 insert here the higher of Items 9 and 14
(b) If Item 4 is lower than both Items 9 and 14 insert here the lower of Items 9 and 14 ..... $.....

Note: If Item 4 is neither higher nor lower than both Items 9 and 14, enter "none" and report no gain or loss at Item 16.

(16) The gain or loss (difference between Items 4 and 15) to be reported at Item 28, page 2..... $.....

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

April 6, 1926.

Mrs. John R. Little,
Anderville, N. C.

Dear Madam:

In reply to your recent letter to Mr. Griffith, we regret we are unable to advise you regarding the advisability of taking a course in motion picture writing.

Stories for motion pictures may be submitted direct to the producers by the writer either in scenario or straight story form.

Very truly yours,

D. W. Griffith, Inc.

Sec'y to Mr. Griffith.

O. ELLERY EDWARDS
ATTORNEY AT LAW
WOOLWORTH BUILDING
233 BROADWAY
NEW YORK

April 5, 1926.

Messrs. Manshaf & Pembleton
130 W. 42nd St.,
New York City.

Gentlemen:-

Enclosed I hand you in duplicate the application of David Wark Griffith and a sketch of what the drawings will be when made. I think the sketch will answer every purpose of Mr. Griffith for the time being.

I suggest that you have Mr. Griffith sign three times where his initials appear in pencil and swear to the application in the usual manner at the end and have the Notary impress his seal.

Keep the copy of the application for your own use.

Very respectfully,

O. Ellery Edwards

TO ALL WHOM IT MAY CONCERN:-

BE IT KNOWN THAT I, DAVID WARK GRIFFITH, a citizen of the United States and a resident of the City, County and State of New York, have invented a new and useful improvement in MEANS AND METHOD FOR TAKING MOVING PICTURES, of which the following is a specification.

The object of my invention is to take a picture with peculiar light and shadow effects and this is done by interposing between the actor and the camera and separated from both, a screen with an image thereon which is so arranged and disposed that the screen is practically transparent to all light rays from the actor to the camera until the light is thrown diagonally on the screen, which brings out the image and shows the same against the actor, whereby the actor appears with curious light and shadow effects.

This object is accomplished by my invention, one embodiment of which is hereinafter more particularly set forth.

For a more detailed description of my invention, reference is had to the accompanying drawings, forming a part hereof, in which

Figure 1 is a diagramatic view showing my invention.

Figure 2 is a front elevation of a screen.

Throughout the various views of the drawings, similar reference characters designate similar parts.

A floor 1 carries an actor 2 who acts before a camera 3 in the usual manner. The camera 3 is the ordinary moving picture camera and is operated in the usual manner. The actor is illuminated by various lights 4 arranged at any desired locations and these lights throw their rays 5 upon the actor so as to illuminate him and show his acting to advantage. The rays of light from the actor 2 to the camera 3 pass through a screen 6

which is composed of a frame 7 across which is stretched a gauze 8 in the conventional manner. This gauze may be black except for a figure 9, which is white, or the figure may be black and the gauze white or any other contrasting colors may be used or any kind of figure may be used that is desired.

A special light 10 or series of lights is arranged to throw rays 11 upon the camera in any suitable way, as diagonally. These lights 10 may be turned on or off as desired, according to when the peculiar shadow effects are desired.

This invention may be used in any of many ways, one of which will now be described. Assuming that the actor acts in the usual manner and lights are on him and his picture is taken by the camera 3. His picture will be the ordinary picture although it is taken through the screen 6. At the desired moment, the lights 10 are turned on and then the effect of the screen is altered, the figure 9 standing out between the actor and the camera so that the picture then receives a peculiar shadow effect which is ultimately transferred to the positive, so that when the picture is transferred to a screen, it will have light and shadow effects of peculiar charm.

While I have shown and described one embodiment of my invention, it is obvious that it is not restricted thereto, but that it is broad enough to cover all structures and methods that come within the scope of the annexed claims.

What I claim is:

1. Means for taking moving pictures with peculiar shadow effects, which consists of a camera, a screen and lights, one set of lights being adapted to be focussed on an actor and another set of lights on the screen, and an image on the screen which does not interfere with the film of the camera unless the screen is illuminated.

8. The process of making moving pictures which consists in passing picture making rays through a screen to a camera and means for illuminating the screen at times so as to bring out an image thereon and cause light and shadow effects on the negative in the camera.

Signed at the City, County and State of New York, this 8th day of April, 1926.

David Wark Griffith

Fig. 2

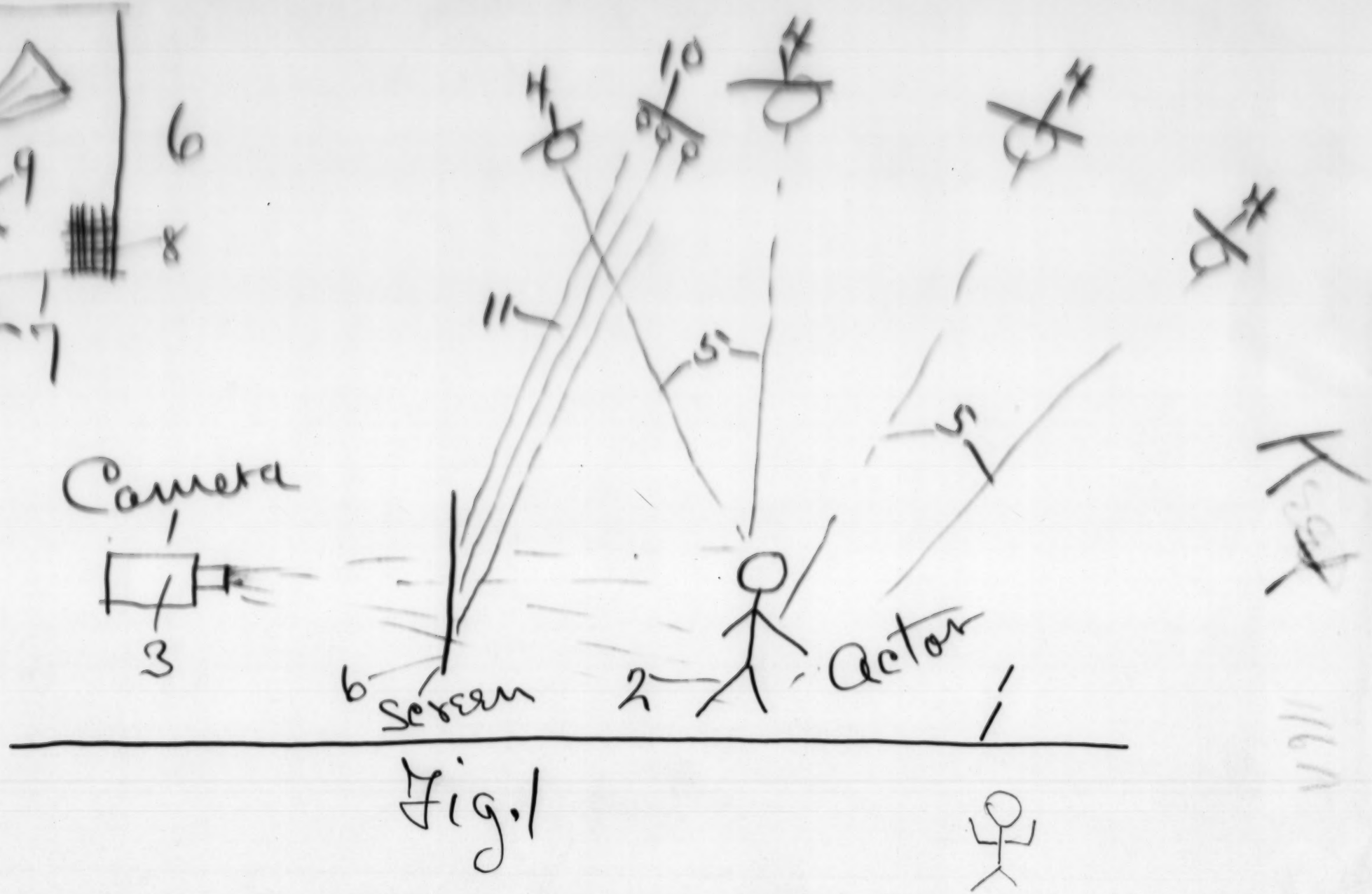


Fig. 1

AMENDED

NEW YORK STATE INCOME TAX

Return for the Calendar Year 1924 or Fiscal Period

Begun .....

and Ended 1924

TAX RETURN FOR RESIDENT INDIVIDUALS [1924]

To be used by resident individuals engaged in business or professions, except as partners and those whose entire income is NOT derived solely from salaries, interest and dividends, or from partnerships, estates and trusts.

Individuals whose only sources of income are salaries, wages, etc., interest and dividends, or from partnerships, estates and trusts, should use Short Form No. 300.

Nonresidents should use Form No. 203.

THIS RETURN MAY BE FILED AT THE OFFICE OF THE NEW YORK STATE INCOME TAX BUREAU, 42 NORTH PEARL STREET, ALBANY, NEW YORK, OR AT ANY DISTRICT OFFICE

IF THIS RETURN IS FOR THE CALENDAR YEAR 1924 FILE IT ON OR BEFORE APRIL 15, 1925

If for a period other than a calendar year file it on or before the 15th day of the fourth month following the close of such period.

Do not write in this top space

PRINT NAME AND RESIDENCE ADDRESS PLAINLY BELOW

NAME: D. T. GRIFFIN

(First name in full—middle initials—last name in full)

RESIDENCE ADDRESS: 1476 Broadway

(No.) (Street or village or rural route)

NEW YORK, NEW YORK

(City, Village, Post office or R. Route)

Do not write in this space
Amount Paid
$ .....
Cashier's stamp
No.

READ INSTRUCTIONS CAREFULLY BEFORE PREPARING YOUR RETURN

ANSWER QUESTIONS 1—9 IN FULL

ATTACH REMITTANCE HERE

1. Did you file a N. Y. State return for 1922? ..... 1923? .....
2. If so, give any address other than that above used on such returns .....
3. If no return for 1923 was filed, state reasons .....
4. Is this a joint return of the income of husband and wife? .....
5. If not, and your wife (or husband) filed a separate return, give name and address on such return .....
6. Were you at any time during the year 1924 married and living with your wife (or husband)? .....
7. If not, were you the "head of a family" as described in Instruction D? .....
8. How many dependent persons (other than husband or wife) under eighteen years of age, or mentally or physically defective, received their chief support from you during the year 1924? .....
9. What is the relationship to you of the dependent persons for whose support you claim exemption under Questions 7 and 8? .....

NON-TAXABLE INCOME

10-13. Enter here all income (including stock dividends) received during the taxable year 1924, not reported on page 2. (See Instruction E)

	$		$
	$		$
	$		$
	$		$
	$		$

CALCULATION OF TAX

			Amount of Income Taxable at each Rate		Rate of Tax	Amount of Tax	
14. Net income as shown by Item 35 (Page 2 of Return)	$ 61216	79	$		17. 1% on first $10,000 of Item 16	$ 100	00
15. *Less* personal exemptions (See Instruction D)	1000	00			18. 2% on next $40,000 of Item 16	800	00
					19. 3% on amounts over $50,000 of Item 16	306	50
16. Balance SUBJECT TO TAX (Item 14 minus Item 15)	$ 60216	79	$		20. TOTAL	$ 1206	50
					Less 1/4	301	62
						904	88

THE TAX MUST BE PAID IN FULL ON FILING RETURN—Make checks or money orders payable to STATE TAX COMMISSION
(DO NOT SEND CURRENCY BY MAIL. POSTAGE STAMPS WILL NOT BE ACCEPTED IN PAYMENT OF TAX.)

AFFIDAVIT STATE OF NEW YORK—COUNTY OF New York, *ss:*

I swear (or affirm) that to the best of my knowledge and belief, the statements contained in this return, including the accompanying schedules and statements (if any) are true, and that this return is a true and complete statement, in accordance with the law and regulations, of all income, gains and profits received by or accrued to me (or the person for whom this return is made) during the taxable year 1924, and that all deductions entered or claimed herein are allowable under the law and regulations.

Sworn to and subscribed before me this 9 day of April 1926

D W Griffin
(Signature of individual or agent)

Sydne Strauss
(Signature of officer administering oath)

(Title)

(Address of agent)

Seal not required

RETURN OF TAXABLE INCOME

(Include income of wife or husband and dependents of taxpayer if taxpayer files joint return, unless reported in separate returns)

21. INCOME FROM PERSONAL SERVICES (Salaries, Wages, Fees, Commissions, Bonuses, etc.)

Show the gross amount received (or accrued) of determined therefrom are claimed, report item at Item 31.
Do not include compensation paid by the United States.
See Instruction 21.

(a) OCCUPATION OR TRADE	(b) NAME AND ADDRESS OF EMPLOYER	AMOUNT
Motion Picture Director	Paramount Pictures Inc. Long Island City New York, New York	$ 8000 00

22. INCOME FROM INTEREST

Report interest received (or accrued) and coupons matured coupons.
Include interest on municipal or state bonds other than municipal or state bonds of the State of New York, as such interest is taxable.
Include exempt interest for check on Instruction 6.

Interest (bonds or other corporate obligations; bank deposits, mortgages, notes, etc.) $

23. INCOME FROM DIVIDENDS

Explain omission of dividends received other than in cash.
See Instruction 23.

(a) Received in cash Dividends $ 900 00

(b) Received in property (other than true stock dividends)

24. INCOME FROM PARTNERSHIPS, ESTATES AND TRUSTS

Report your entire share (whether distributed or not) of the profits of the partnership (including salary and interest) or of the income of the estate or trust, not merely the amount withdrawn by or paid to you.

Give name and address of partnership, estate or trust. If estate or trust, give also name and address of fiduciary.

(a) $

(b)

25. INCOME FROM BUSINESS OR PROFESSION (Including Farming) See Instruction 25

Enter here your net income from business or profession. Item 25 of Schedule A. Net income (or loss) from farming operations as computed on Farm Schedule, Form 361, or other schedule used in your farming, should be entered here, and such schedule annexed to this return.

Net income from business or profession as shown on Schedule A, or on farm schedule, hereto annexed $
(If a loss, enter in red ink and subtract)

26. INCOME FROM RENTS AND ROYALTIES (See Instruction 26)

(a) KIND OF PROPERTY AND LOCATION	(b) GROSS AMOUNT OF RENTS AND ROYALTIES	(c) REPAIRS, DEPRECIATION AND DEPLETION (explain in Schedule B)	(d) TAXES	(e) INTEREST AND OTHER EXPENSES (explain principal items in Schedule C)
Epoch Producing Corp. Royalties	$	$	$	$
(f) NET INCOME FROM RENTS AND ROYALTIES (Column b, less total of columns c, d and e). If net loss, enter in red ink and subtract.	$	$	$	$

$ 16735 80

27. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS OR BONDS (Not dealt in as a business and not included in Item 25). See Instruction 27

Enter nothing until Schedule E is filled in; then enter here the amount of gain or loss as shown by Schedule E.

See Item 31-D
(If a loss, enter in red ink and subtract) $

28. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS AND OTHER PROPERTY (Not dealt in as a business and not included in Item 25 or Item 27). See Instruction 28

Enter nothing until Schedule F is filled in; then enter here the amount of Item 16, Schedule F.

(If a loss, enter in red ink and subtract) $

29. OTHER INCOME (Describe each source separately and in full)

Do not report exempt income here or income from sources described in Items 21-28, inclusive.

(a) $

(b)

30. **TOTAL INCOME FROM ABOVE SOURCES** (Items 21 to 29 inclusive) $ 75635 80

31. **DEDUCTIONS**

(a) Interest on indebtedness $

(b) Taxes on real property (except assessments for local benefits) 1960 13

(c) Other taxes (except income and inheritance taxes). State character and amount of each

OTHER DEDUCTIONS (Describe each separately and in full)

(d) Loss on 50 shares of A. G. S. Theatres Corp. stock per Schedule E 5958 88

(e) Traveling and entertainment expenses 4500 00

32. TOTAL DEDUCTIONS (except contributions) $ 12419 01

33. BALANCE (Item 30 minus Item 32) $

34. CONTRIBUTIONS (See Instruction 34) Submit details on Schedule D, page 3. These must not exceed 15% of Item 33...

35. **NET INCOME SUBJECT TO TAX** (Item 33 minus Item 34) *Enter on page 1, Item 14* $ 61215 79

SCHEDULE A

Income from Business or Profession (Item 33 of Return)

(Income from farming may be detailed on Farm Schedule, Form 307, or other separate form attached to be annexed to this return. See Instruction 26.)

1. (a) Kind of business ..... (b) Business address .....
2. State whether this statement of business income is on a cash or an accrual basis .....
3. If inventories are used, state whether they are valued (a) at cost or (b) at cost or market, whichever is lower .....

Employers may claim business deduction for the hire of helpers, but not for wages of sole owner. Do not enter the net income (or loss) here.

4. Total Sales and Income from Business or Professional Services ..... $

Cost of Goods Sold		Other Business Deductions	
5. Labor	$	13. Salary withdrawn by taxpayer or paid to wife or minor children (*Report as income in Item 11, page 2*)	$
6. Materials and supplies		13a. Other salaries and wages not reported under "Cost of Goods Sold"	
7. Merchandise purchased		14. Rent for business property	
8. Other costs		15. Interest on business indebtedness to others	
9. Plus inventories at beginning of year		16. Taxes on business and business property	
10. Total	$	17. Repairs, depreciation and depletion (*explain in Schedule B—below*)	
11. Less inventories at end of year		18. Losses not compensated by insurance (*explain in Schedule C—below*)	
12. Cost of Goods Sold (Item 10 minus Item 11)	$	19. Bad debts (*explain in Schedule C—below*)	
		20. Other expenses (*explain principal items in Schedule C—below*)	
		21. Total Other Business Deductions	$

22. Cost of Goods Sold Plus Total Other Business Deductions (Item 12 plus Item 21) ..... $
23. Net Income from Business or Profession (Item 4 minus Item 22) Enter at Item 25, page 2 ..... $

Note: If included in Items 5, 13a or 14 above are payments to any individuals for salaries, wages, rent, or other fixed or determinable income of $1,000 or over, returns of information on forms 105 and 106 should be filed.

SCHEDULE B

Statement of deductions for repairs, depreciation and depletion at Item 17 of Schedule A, and Item 26 (c) on page 2 of return. If the property was acquired after January 1, 1919, base depreciation on the cost thereof. If acquired prior to January 1, 1919, show both original cost and the fair market value as of that date and base depreciation on the January 1, 1919 value.

1. Refer to Item No.	2. Kind of Property (*Principal material of which constructed*) and Location	3. Year Acquired	4. Cost (*exclusive of land*)	5. Value on January 1, 1919 (*exclusive of land*)	Depreciation and Depletion Charged Off: 6. Rate	7. Amount since purchase	8. Amount for taxable year 1924	9. Incidental repairs not included in depreciation deductions
			If acquired prior to January 1, 1919, state both					
			$	$		$	$	$
	Totals		$	$		$	$	$

SCHEDULE C

Explanation of deductions claimed at Items 18, 19 and 20 of Schedule A, and Item 26 (c) on page 2 of return.

1. Refer to Item No.	2. Explanation	3. Amount	4. Refer to Item No.	5. Explanation	6. Amount
		$			$

SCHEDULE D

Statement of contributions to charitable, religious, scientific and educational corporations and associations claimed as deductions at Item 34. This deduction must not exceed 15% of the amount of Item 33.

1. Name and Address of Organization	2. Amount	3. Name and Address of Organization	4. Amount
	$		$

SCHEDULE E

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS AND BONDS. Item 27, page 4 of return. See page 4 of Instructions.

All securities acquired on or after January 1, 1919 and sold during the taxable year may be combined and the total cost entered in column 4, the total sales price in column 6, and the total profit or loss in column 7 or column 8. All the information with respect to each security acquired prior to January 1, 1919, and sold during the taxable year must be given in detail. With respect to the latter class, gain or loss, if any, must be computed on each transaction, by subtracting from the sales price (column 6) the cost (column 4) or fair market value as of January 1, 1919 (column 5) whichever is higher, in the case of a gain, or, whichever is lower, in the case of a loss. If either the cost or fair market value of January 1, 1919 is higher than the sales price, no taxable profit will result; if either is lower, no loss may be deducted. In the latter case, you should enter "none" in column 7 or column 8 opposite the items so affected. If the transactions are too numerous to enter below, a separate schedule in the same form may be submitted. State whether or not you have received any stock dividends on any of the stocks sold and furnish all information in respect thereto as indicated by this schedule. See Instruction 25c.

COLUMN 1	COL. 2	COL. 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7	COLUMN 8
KIND OF SECURITY	NO. OF SHARES / AMOUNT OF BONDS	YEAR ACQUIRED	COST	FAIR MARKET VALUE JANUARY 1, 1919	SALES PRICE	PROFIT (SEE INSTRUCTIONS ABOVE)	LOSS (SEE INSTRUCTIONS ABOVE)
Stock	60	1921	$ 1600 00	$	$ 6561 18		$ 5958 88
Totals						$	$ 5958 88
Subtract the lower of columns 7 and 8 from the higher						$	$
Net [redacted] (difference between column 7 and column 8) to be reported at Item 27, page 2 of return						$	$ 5958 88

State whether or not stock dividends were received or stock rights exercised during period of ownership with respect to any of the stocks sold in 1924

No

If so, state if such dividends or rights were taken into consideration in computing cost or January 1, 1919 value.....

(A separate schedule should be submitted showing (a) name of corporation which declared stock dividend or issued rights; (b) the date of declaration; (c) number of shares and class of stock held prior thereto; (d) number of new shares acquired thereby.)

SCHEDULE F

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS, AND OTHER PROPERTY. Item 28, page 2 of return. See page 2 of Instructions.

If there was more than one sale or exchange during the year, submit separate statements in similar form for each sale and enter net profit or loss at Item 28, page 2 of return. In case the property was acquired prior to January 1, 1919, give all the information called for by both column 1 and column 2. If the property was acquired subsequent to January 1, 1919, give only the information called for in column 1.

(1) Kind of property.....(2) Location.....(3) Year acquired.....

(4) Sale price (or fair market value of property received in exchange) ..... $.....

COLUMN 1		COLUMN 2	
(5) Original purchase price	$	(10) Exchange value January 1, 1919	$
(6) *Add* permanent improvement since purchase		(11) *Add* permanent improvement since January 1, 1919	
(7) Total	$	(12) Total	$
(8) *Deduct* depreciation since purchase		(13) *Deduct* depreciation since January 1, 1919	
(9) Cost (line 7 less line 8)	$	(14) Adjusted January 1, 1919 value (line 12 less line 13)	$

(15) (a) If Item 4 is higher than both Items 9 and 14 insert here the higher of Items 9 and 14
(b) If Item 4 is lower than both Items 9 and 14 insert here the lower of Items 9 and 14 ..... $.....

Note: If Item 4 is neither higher nor lower than both Items 9 and 14, enter "none" and report no gain or loss at Item 16.

(16) The gain or loss (difference between Items 4 and 15) to be reported at Item 28, page 2 ..... $.....

This Space for Office Use Only

Audited By

.....

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

April 9th, 1936.

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Attention: Loan Dept.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

G. ELLERY EDWARDS
ATTORNEY AT LAW
WOOLWORTH BUILDING
233 BROADWAY
NEW YORK

116A

April 10th, 1922.

Messrs. Banshaf & Pembleton,
130 West 42nd Street,
New York City.

Attention Mr. Albert E. Banshaf

Gentlemen:

I thank you for your letter of the 9th and the executed application papers of Mr. Griffith. I am this day sending the application to the Patent Office for filing.

I also enclose my bill to cover fees and disbursements for same.

Very respectfully,

G. Ellery Edwards

Form 119
NEW YORK STATE
INCOME TAX BUREAU

CLAIM FOR REFUND

RECEIVING STAMP

INCOME TAXES
ERRONEOUSLY PAID OR ILLEGALLY COLLECTED

This claim should be forwarded to New York State Income Tax Bureau, 48 North Pearl Street, Albany, N. Y.

State of NEW YORK
County of NEW YORK } ss:

First Name of Claimant: Dr. H. BIRNIER
(This should agree with name on return)

Address: 1476 Broadway, New York City

The deponent, being duly sworn, deposes and says that this claim is made on behalf of the claimant named above, and that the facts stated below with reference to the claim are true and complete.

1. Amount of Tax paid $ 6,796.95 2. Amount of Refund now claimed $ 1,562.52

3. Deponent verily believes that the amount stated in Item 2 should be refunded and now asks and demands refund of said amount for the following reasons:

Pursuant to Amended Income Tax Returns for the years 1922, 1923 and 1924 the above refund is asked for, the amount of which is arrived as follows:

1922 - Tax Paid - - - - - - -	$ 5,356.71	A summary of this is as follows:	
Am't due per amended return	5,060.14	Refund claimed in year 1922	$296.57
Refund claimed - - - - - -	296.57		
1923 Tax paid - - - - - - - -	1,460.13	Refund claimed 1923	1,347.86
Additional Assessment paid	1,116.12		$1,604.43
Total paid	2,576.25	Less addit'l Tax Due for 1924	81.91
Am't shown to be due by amended tax return	1,228.39	Net Refund claimed to be due	$1,562.52
Refund claimed	$ 1,347.86		
1924 - Tax paid - - - - - -	822.97	Amended returns are being filed for reason that according to New York Income Tax Laws your claimant is a resident of the State of New York.	
Tax shown to be due by amended Tax Return	904.88		
Additional am't due by taxpayer	$ 81.91		

4. Deponent further alleges that no claim has heretofore been presented for the refunding of the whole or any part of the amount stated in Item 2, and that no part has heretofore been refunded to claimant.

Sworn to and subscribed before me this 10th *day of* April, 1926

Sydney Stark
(Name) (Title)

Albert N. Baughy
(Name)

AMOUNT ALLOWED $	APPROVED FOR PAYMENT	CHECK ISSUED
AUDITED BY		DATE
AUDITOR	DIRECTOR	NO.

Long Form No. 201. Page 1 of Return

[1925]

NEW YORK STATE INCOME TAX—RESIDENT RETURN

For the Calendar Year 1925

or Fiscal Period, begun _____ and ended _____ 1925

To be used by individuals engaged in business or professions (except as partners) or having income from rents, or gains or losses from the sales of securities or other property.

Nonresidents should use Form No. 204.

FILE AT OFFICE OF THE NEW YORK STATE INCOME TAX BUREAU, 42 NORTH PEARL STREET, ALBANY, NEW YORK, OR AT ANY DISTRICT OFFICE

IF THIS RETURN IS FOR THE CALENDAR YEAR 1925 FILE IT ON OR BEFORE APRIL 15, 1926

If for a period other than a calendar year file it on or before the 15th day of the fourth month following the close of such period.

Do not write in this space

PRINT NAME AND RESIDENCE ADDRESS PLAINLY BELOW

Name: D. S. Sirkin (First name in full—middle initial—last name in full)

Residence address: 1476 Broadway (Street or avenue and house number)

(No.) New York, N.Y. (City, Village, Post office and State)

Do not write in this space. Amount Paid $ _____ Cashier's stamp No.

ATTACH REMITTANCE HERE

READ INSTRUCTIONS CAREFULLY BEFORE PREPARING YOUR RETURN

ANSWER QUESTIONS 1—9 IN FULL

1. Did you file a N. Y. State return for 1923? Yes 1924? Yes
2. If so, give any address other than that above used on such returns Los Angeles, Cal.
3. If no return for 1924 was filed, state reasons _____
4. Is this a joint return of the income of husband and wife? No
5. If not, and your wife (or husband) filed a separate return, give name and address on such return _____
6. Were you at any time during the year 1925 married and living with your wife (or husband)? No
7. If not, were you the "head of a family" as described in Instruction D? No
8. How many dependent persons (other than husband or wife) under eighteen years of age, or mentally or physically defective, received their chief support from you during the year 1925? No
9. What is the relationship to you of the dependent persons for whose support you claim exemption under Questions 7 and 8? None

STOCK DIVIDENDS

10. Enter here all dividends paid in stock only. Dividends paid in cash must be included at Item 23, page 2. See Instruction 23 (e).

$ _____ $ _____

NON-TAXABLE INCOME

11-13. Enter here all income received during the taxable year 1925, not reported on page 2. (See Instruction E)

$ _____ $ _____

CALCULATION OF TAX

		Amount of Income Taxable at each Rate	Rate of Tax	Amount of Tax
14. Net income as shown by Item 35 (Page 2 of Return)	$21269 17	$	17. 1% on first $10,000 of Item 16	$ 100 00
15. *Less* personal exemptions (See Instruction D)	1500 00		18. 2% on next $40,000 of Item 16	195 38
			19. 3% on amounts over $50,000 of Item 16	
16. Balance SUBJECT TO TAX (Item 14 minus Item 15)	$19769 17	$	20. TOTAL	$ 295 38

1.088 1/4 73 59

221 79

THE TAX MUST BE PAID IN FULL ON FILING RETURN—Make checks or money orders payable to STATE TAX COMMISSION

(DO NOT SEND CURRENCY BY MAIL. POSTAGE STAMPS WILL NOT BE ACCEPTED IN PAYMENT OF TAX.)

AFFIDAVIT STATE OF NEW YORK—COUNTY OF _____, *ss:*

I swear (or affirm) that to the best of my knowledge and belief, the statements contained in this return, including the accompanying schedules and statements (if any) are true, and that this return is a true and complete statement, in accordance with the law and regulations, of all income, gains and profits received by or accrued to me (or the person for whom this return is made) during the taxable year 1925, and that all deductions entered or claimed herein are allowable under the law and regulations.

Sworn to and subscribed before me this _____ day of _____ 1926

_____ (Signature of individual or agent)

_____ (Signature of officer administering oath) _____ (Title) _____ (Address of agent)

Seal not required

RETURN OF TAXABLE INCOME

(Includes income of wife (or husband) and earnings of dependent minor children, unless reported in separate returns)

21. INCOME FROM PERSONAL SERVICES (Salaries, Wages, Fees, Commissions, Bonuses, etc.)

Show the gross amount received (or accrued). If deductions therefrom are claimed, report them at Item 31.

Do not include compensation paid by the United States.

See Instruction 21.

(a) OCCUPATION OR TRADE	(b) NAME AND ADDRESS OF EMPLOYER	AMOUNT	
Motion Picture Director	D. W. Griffith Inc. 1478 Broadway, NYC.	$ 64443	40
	Motion Picture Producers & Distributing Ass'n. 469 Fifth Av., NYC.	60	00

22. INCOME FROM INTEREST

Report interest received (or accrued) and collectible matured coupons.

Include interest on municipal or state bonds other than municipal or state bonds of the state of New York, as such interest is taxable.

Include exempt interest (See Instruction 6).

Interest (bonds or other corporate obligations; bank deposits, mortgages, notes, etc.) $

23. INCOME FROM DIVIDENDS

Explain valuation of dividends received other than in cash.

See Instruction 23.

(a) Received in cash $ 960 00

(b) Received in property (other than true stock dividends)

24. INCOME FROM PARTNERSHIPS, ESTATES AND TRUSTS

Report your entire share (whether distributed or not) of the profits of the partnership (including salary and interest) or of the income of the estate or trust, not merely the amount withdrawn by or paid to you.

Give name and address of partnership, estate or trust. (If estate or trust, give also name and address of fiduciary.)

(a) $

(b)

25. INCOME FROM BUSINESS OR PROFESSION (Including Farming) See Instruction 25

Enter here your net income from business or profession. Item 25 of Schedule A. Net income (or loss) from farming operations as computed on Farm Schedule, Form 35, or other schedule used in lieu thereof, should be entered here, and such schedule attached to this return.

Net income from business or profession as shown on Schedule A, or on farm schedule, hereto attached $

(If a loss, enter in red ink and subtract)

26. INCOME FROM RENTS AND ROYALTIES (See Instruction 26)

(a) KIND OF PROPERTY AND LOCATION	(b) GROSS AMOUNT OF RENTS AND ROYALTIES	(c) REPAIRS, DEPRECIATION AND DEPLETION (explain in Schedule B)	(d) TAXES	(e) INTEREST AND OTHER EXPENSES (explain principal items in Schedule C)
Royalty interest in receipts of motion picture Birth of a Nation	$ 5000	$	$	$
Rental of motion pictures	1055 87			
(f) NET INCOME FROM RENTS AND ROYALTIES (Column b, less total of columns c, d and e). If net loss, enter in red ink and subtract.	$ 6055 87	$	$	$

$ 6055 87

27. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS OR BONDS (Not dealt in as a business and not included in Item 25). See Instruction 27

First fill out Schedule E; then enter here the amount of gain or loss shown therein.

(If a loss, enter in red ink and subtract) $

28. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS AND OTHER PROPERTY (Not dealt in as a business and not included in Item 25 or Item 27). See Instruction 28

First fill out Schedule F; then enter here the amount of Item 14 thereof.

(If a loss, enter in red ink and subtract) $

29. OTHER INCOME (Describe each source separately and in full)

Do not report exempt income here or income from sources described in Items 21-28, inclusive.

(a) $

(b)

30. **TOTAL INCOME FROM ABOVE SOURCES** (*Items 21 to 29 inclusive*) $ 71519 27

31. **DEDUCTIONS**

(a) Interest on indebtedness $

(b) Taxes on real property (except assessments for local benefits) 1055 79

(c) Other taxes (except income and inheritance taxes). State character and amount of each

OTHER DEDUCTIONS (Describe each separately and in full)

(d) Miscellaneous expenses in connection with business 12500 00

(e) Net loss suffered by reason of investment in corporation - now bankrupt 36394 41

32. TOTAL DEDUCTIONS (except contributions) $ 49940 10

33. BALANCE (Item 30 minus Item 32) $ 21579 17

34. CONTRIBUTIONS (See Instruction 34). These must not exceed 15% of Item 33. Submit details on Schedule D, page 3 310 00

35. **NET INCOME SUBJECT TO TAX** (Item 33 minus Item 34) *Enter on page 1, Item 14* $ 21269 17

SCHEDULE A

Income from Business or Profession (Item 33 of Return)

(Income from farming may be detailed on Form Schedule, Form 107, or other separate form schedule to be attached to this return. See Instruction 29.)

1. (a) Kind of business ..... (b) Business address .....
(c) Date when the business was begun .....
2. State whether cash or accrual basis is used .....
3. If inventories are used, state if (a) at cost or (b) at cost or market, whichever is lower .....
Taxpayers who submit financial statements to the office to show their books are kept, prior to the office this value for terms, and enter the net income for item below.
4. Total Sales and Income from Business or Professional Service ..... $

Cost of Goods Sold		Other Business Deductions	
5. Labor	$	15. Salary withdrawn by taxpayer or paid to wife or minor children (report as income at Item 11, page 2)	$
6. Materials and supplies		15a. Other salaries and wages not reported under "Cost of Goods Sold"	
7. Merchandise purchased		14. Rent for business property	
8. Other costs		15. Interest on business indebtedness to others	
9. Plus inventories at beginning of year		16. Taxes on business and business property	
10. Total	$	17. Repairs, depreciation and depletion (explain in Schedule B—below)	
11. Less inventories at end of year		18. Losses not compensated by insurance (explain in Schedule C—below)	
12. Cost of Goods Sold (Item 10 minus Item 11)	$	19. Bad debts (explain in Schedule C—below)	
		20. Other expenses (explain principal items in Schedule C—below)	
		21. Total Other Business Deductions	$

22. Cost of Goods Sold Plus Total Other Business Deductions (Item 12 plus Item 21) ..... $
23. Net Income from Business or Profession (Item 4 minus Item 22) Enter at Item 35, page 2 ..... $

Note: If included in Items 5, 15a or 14 above are payments to any individuals for salaries, wages, rent, or other fixed or determinable income of $1,000 or over, returns of information on forms 105 and 106 should be filed.

SCHEDULE B

Details of deductions for repairs, depreciation and depletion at Item 17 of Schedule A, and Item 26 (c) on page 2 of return. If the property was acquired after January 1, 1919, base depreciation on the cost thereof. If acquired prior to January 1, 1919, show both original cost and the fair market value as of that date and base depreciation on the January 1, 1919 value.

1. Refer to Item No.	2. Kind of Property (Principal material of which constructed) and Location	3. Year Acquired	4. Cost (exclusive of land) — If acquired prior to January 1, 1919, state both	5. Value on January 1, 1919 (exclusive of land)	Depreciation and Depletion Charged Off: 6. Rate	7. Amount since purchase	8. Amount for taxable year 1925	9. Incidental repairs not included in depreciation deductions
			$	$		$	$	$
	Totals		$	$		$	$	$

SCHEDULE C

Details of deductions claimed at Items 18, 19 and 20 of Schedule A, and Item 26 (e) on page 2 of return.

1. Refer to Item No.	2. Explanation	3. Amount	4. Refer to Item No.	5. Explanation	6. Amount
		$			$

SCHEDULE D

Details of contributions to charitable, religious, scientific and educational corporations and associations claimed as deductions at Item 34. This deduction must not exceed 15% of the amount of Item 33.

1. Name and Address of Organization	2. Amount	3. Name and Address of Organization	4. Amount
M.P.Relief Fund of America	$ 50 00		$
Milk fund benefit	100 00		
National Children's Benefit	100 00		

SCHEDULE E

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS AND BONDS. Item 27, page 2 of return. See page 3 of Instructions.

All securities acquired on or after January 1, 1919 and sold during the taxable year may be combined and the total cost entered in column 6, the total sales price in column 8, and the total profit or loss in column 7 or column 8. All the information with respect to each security acquired prior to January 1, 1919, and sold during the taxable year must be given in detail. With respect to the latter class, gain or loss, if any, must be computed on each transaction, by subtracting from the sales price (column 8) the cost (column 4) or fair market value as of January 1, 1919 (column 5) whichever is higher, in the case of a gain, or, whichever is lower, in the case of a loss. If either the cost or fair market value of January 1, 1919 is higher than the sales price, no taxable profit will result; if either is lower, no loss may be deducted. In the latter case, you should enter "none" in column 7 or column 8 opposite the items so affected. If the transactions are too numerous to enter below, a separate schedule in the same form may be submitted.

COLUMN 1	COL. 2	COL. 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7	COLUMN 8
TITLE OF SECURITY	NO. OF SHARES / AMOUNT OF BONDS	YEAR ACQUIRED	COST	FAIR MARKET VALUE JANUARY 1, 1919	SALES PRICE	PROFIT (SEE INSTRUCTIONS ABOVE)	LOSS (SEE INSTRUCTIONS ABOVE)
			$	$	$	$	$
Totals						$	$
Subtract the lower of columns 7 and 8 from the higher						$	$
Net gain or loss (difference between column 7 and column 8) to be reported at Item 27, page 2 of return						$	$

State whether or not stock dividends were received or stock rights exercised during period of ownership with respect to any of the stocks sold in 1935

.....

If so, state if such dividends or rights were used to adjust cost or January 1, 1919 value.....

(A separate schedule should be submitted showing (a) name of corporation which declared stock dividend or issued rights; (b) the date of declaration; (c) number of shares and class of stock held prior thereto; (d) number of new shares acquired thereby.)

SCHEDULE F

PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS, AND OTHER PROPERTY. Item 28, page 2 of return. See page 2 of Instructions.

If there was more than one sale or exchange during the year, submit separate statements in similar form for each sale and enter net profit or loss at Item 28, page 2 of return. In case the property was acquired prior to January 1, 1919, give all the information called for by both column 1 and column 2. If the property was acquired subsequent to January 1, 1919, give only the information called for in column 1.

(1) Kind of property.....(2) Location.....(3) Year acquired.....

(4) Sale price (or fair market value of property received in exchange) ..... $.....

COLUMN 1		COLUMN 2	
(5) Original purchase price	$	(10) Exchange value January 1, 1919	$
(6) *Add* permanent improvement since purchase		(11) *Add* permanent improvement since January 1, 1919	
(7) Total	$	(12) Total	$
(8) *Deduct* depreciation since purchase		(13) *Deduct* depreciation since January 1, 1919	
		(14) Adjusted January 1, 1919 value (line 12 less line 13)	$
(9) Cost (line 7 less line 8)	$		

(15) (a) If Item 4 is higher than both Items 9 and 14 insert here the higher of Items 9 and 14
(b) If Item 4 is lower than both Items 9 and 14 insert here the lower of Items 9 and 14 ..... $.....

Note: If Item 4 is neither higher nor lower than both Items 9 and 14, enter "none" and report no gain or loss at Item 16.

(16) The gain or loss (difference between Items 4 and 15) to be reported at Item 28, page 2 ..... $.....

This Space for Office Use Only

Audited By

.....

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Long Form No. 201. Page 1 of Return

[1925]

NEW YORK STATE INCOME TAX—RESIDENT RETURN

For the Calendar Year 1925

or Fiscal Period, begun _____ and ended _____ 1925

To be used by individuals engaged in business or professions (except as partners) or having income from rents, or gains or losses from the sale of securities or other property.
Nonresidents should use Form No. 204.

FILE AT OFFICE OF THE NEW YORK STATE INCOME TAX BUREAU, 42 NORTH PEARL STREET, ALBANY, NEW YORK, OR AT ANY DISTRICT OFFICE

IF THIS RETURN IS FOR THE CALENDAR YEAR 1925 FILE IT ON OR BEFORE APRIL 15, 1926

If for a period other than a calendar year file it on or before the 15th day of the fourth month following the close of such period.

Do not write in these spaces

PRINT NAME AND RESIDENCE ADDRESS PLAINLY BELOW

NAME _____
(First name in full, middle initial, last name in full)

RESIDENCE ADDRESS _____
(No.) (Street or avenue or rural route)

(City, Village, Post office and State)

Do not write in these spaces
Amount Paid
$ _____
Cashier's stamp
No.

READ INSTRUCTIONS CAREFULLY BEFORE PREPARING YOUR RETURN

ANSWER QUESTIONS 1—9 IN FULL

1. Did you file a N. Y. State return for 1923? _____ 1924? _____
2. If so, give any address other than that above used on such returns _____
3. If no return for 1924 was filed, state reasons _____
4. Is this a joint return of the income of husband and wife? _____
5. If not, and your wife (or husband) filed a separate return, give name and address on such return _____
6. Were you at any time during the year 1925 married and living with your wife (or husband)? _____
7. If not, were you the "head of a family" as described in Instruction D? _____
8. How many dependent persons (other than husband or wife) under eighteen years of age, or mentally or physically defective, received their chief support from you during the year 1925? _____
9. What is the relationship to you of the dependent persons for whose support you claim exemption under Questions 7 and 8? _____

ATTACH REMITTANCE HERE

STOCK DIVIDENDS

10. Enter here all dividends paid in stock only. Dividends paid in cash must be included at Item 23, page 2. See Instruction 23 (c).

$ _____ $ _____

$ _____ $ _____

NON-TAXABLE INCOME

11-13. Enter here all income received during the taxable year 1925, not reported on page 2. (See Instruction E)

$ _____ $ _____

$ _____ $ _____

$ _____ $ _____

CALCULATION OF TAX

		Amount of Income Taxable at each Rate	Rate of Tax	Amount of Tax
14. Net income as shown by Item 35 (Page 2 of Return)	$ 21269 17	$	17. 1% on first $10,000 of Item 16	$ 100 —
15. *Less* personal exemptions (See Instruction D)	1500 —		18. 2% on next $40,000 of Item 16	195 38
			19. 3% on amounts over $50,000 of Item 16	
16. Balance SUBJECT TO TAX (Item 14 minus Item 15)	$ 19769 17	$	20. TOTAL	$ 295 38

THE TAX MUST BE PAID IN FULL ON FILING RETURN—Make checks or money orders payable to STATE TAX COMMISSION
(DO NOT SEND CURRENCY BY MAIL. POSTAGE STAMPS WILL NOT BE ACCEPTED IN PAYMENT OF TAX.)

AFFIDAVIT STATE OF NEW YORK—COUNTY OF _____, ss:

I swear (or affirm) that to the best of my knowledge and belief, the statements contained in this return, including the accompanying schedules and statements (if any) are true, and that this return is a true and complete statement, in accordance with the law and regulations, of all income, gains and profits received by or accrued to me (or the person for whom this return is made) during the taxable year 1925, and that all deductions entered or claimed herein are allowable under the law and regulations.

Sworn to and subscribed before me this _____ day of _____ 1926

_____ (Signature of individual or agent)

_____ (Signature of officer administering oath) _____ (Title) _____ (Address of agent)

Seal not required

RETURN OF TAXABLE INCOME

(Include income of wife (or husband) and children of Schedule D, Form 1040, unless reported in separate returns)

21. INCOME FROM PERSONAL SERVICES (Salaries, Wages, Fees, Commissions, Bonuses, etc.)

Show the gross amount received (or accrued) of determinable compensation not claimed, report item of Item 21.
Do not include compensation paid by the United States.
See Instruction 21.

(a) OCCUPATION OR TRADE	(b) NAME AND ADDRESS OF EMPLOYER	AMOUNT
Distinguished Service [illegible]	[illegible]	$ [illegible]
Executive	[illegible]	[illegible]

22. INCOME FROM INTEREST

Report interest received (or accrued) and calculable interest income.
Include interest on municipal or state bonds other than municipal or state bonds of the State of New York, as such interest is taxable.
Include exempt interest (See Instruction 6).

Interest (bonds or other corporate obligations; bank deposits, mortgages, notes, etc.) ..... $

23. INCOME FROM DIVIDENDS

Explain omission of dividends received other than in cash.
See Instruction 23.

(a) Received in cash ..... $ [illegible]

(b) Received in property (other than true stock dividends) .....

24. INCOME FROM PARTNERSHIPS, ESTATES AND TRUSTS

Report your entire share (whether distributed or not) of the profits of the partnership (including salary and interest) or of the income of the estate or trust, not merely the amount withdrawn by or paid to you.

Give name and address of partnership, estate or trust. If estate or trust, give also name and address of fiduciary.

(a) ..... $

(b) .....

25. INCOME FROM BUSINESS OR PROFESSION (Including Farming) See Instruction 25

Enter here your net income from business or profession, from Schedule A. Net income (or loss) from farming operations as computed on Form schedule, Form 40. If other schedule used in lieu thereof, should be entered here, and such schedule attached to this return.

Net income from business or profession as shown on Schedule A, or on form schedule, hereto attached ..... $

(If a loss, enter in red ink and subtract)

26. INCOME FROM RENTS AND ROYALTIES (See Instruction 26)

(a) KIND OF PROPERTY AND LOCATION	(b) GROSS AMOUNT OF RENTS AND ROYALTIES	(c) REPAIRS, DEPRECIATION AND DEPLETION (explain in Schedule B)	(d) TAXES	(e) INTEREST AND OTHER EXPENSES (explain principal items in Schedule C)
Royalty which in respects of Section operations "Part A"	$ 1500 -	$	$	$
Rent of motor operations	1055 87			
(f) NET INCOME FROM RENTS AND ROYALTIES (Column b, less total of columns c, d and e). If net loss, enter in red ink and subtract.	$ 6055 87	$	$	$

$ 6055 87

27. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF STOCKS OR BONDS (Not dealt in as a business and not included in Item 25). See Instruction 27

First fill out Schedule E; then enter here the amount of gain or loss shown therein. ..... $

(If a loss, enter in red ink and subtract)

28. PROFIT (OR LOSS) FROM SALE OR EXCHANGE OF LANDS, BUILDINGS AND OTHER PROPERTY (Not dealt in as a business and not included in Item 25 or Item 27). See Instruction 28

First fill out Schedule F; then enter here the amount of Item 16 thereof. ..... $

(If a loss, enter in red ink and subtract)

29. OTHER INCOME (Describe each source separately and in full)

Do not report exempt income here or income from sources described in Items 21-28, inclusive.

(a) ..... $

(b) 7159 27

30. TOTAL INCOME FROM ABOVE SOURCES (Items 21 to 29 inclusive) ..... $

31. DEDUCTIONS

(a) Interest on indebtedness ..... $

(b) Taxes on real property (except assessments for local benefits) 1055 79

(c) Other taxes (except income and inheritance taxes). State character and amount of each .....

OTHER DEDUCTIONS (Describe each separately and in full)

(d) Music expenses in connection with business ..... 1500 -

(e) Net loss suffered by reason of investment in Corp now bankrupt $3639 41

32. TOTAL DEDUCTIONS (except contributions) ..... $ 4994 10

33. BALANCE (Item 30 minus Item 32) ..... $ 2165 17

34. CONTRIBUTIONS (See Instruction 34). These must not exceed 15% of Item 33. Submit details on Schedule D, page 3 ..... 310 -

35. NET INCOME SUBJECT TO TAX (Item 33 minus Item 34) *Enter on page 1, Item 14* ..... $ 2169 17

April 10, 1926.

Manufacturer's Trust Company,
43rd St. & 5th Ave.,
New York City.

Attention: Mr. Goffman.

Gentlemen:

Enclosed you will find Mr. Griffith's check in the amount of $4000 to apply on the G. & H. Pictures Corporation loan.

Will you kindly acknowledge receipt of same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

APRIL 10th, 1926

Misc. Accounts Payable		$ 5,000.00
Notes Payable		
Shubert	$11,000.00	
Powers	2,566.67	
Gilliton	2,000.00	
U.F.P. of America	8,250.00	
Famous Players	11,000.00	
	$38,816.67	38,816.67
Bank Loans		
Hamilton Bank	$ 29,000.00	
Empire Trust Co.	119,000.00	
		148,000.00
Special Accounts Payable		
Carol Dempster	$ 15,814.45	
Mae Marsh	4,000.00	
		19,814.45
TOTAL LIABILITIES		$201,631.12

UNITED ARTISTS CORPORATION

Due D. W. G., Inc. on Earned Income	$21,000.00
D. W. G.,Inc. Share Unplayed Business - Domestic	140,000.00
" " " " " " " - Foreign	80,000.00

34-32 14th Ave
Long Island City
April 11, 1926

S/35 Times

1918 Maxwell
1920
1926 - Body
Dear Sir, Sun Cor - Cabriolet
Brougham
Seeing your 1900
advertisement in the daily
"Times" I wish to state
that I have a beautiful
"Minerva" town car for
sale. The today is a
1924 special, sport town
car. The car is mechanically
perfect. For further in-

formation call or write to the above address for appointment

I am,

Yours truly,

(Mrs) Florence Kung

April 18th, 1936

William Fox Studios,
10th Avenue & 55th Street,
New York,
N. Y.

Gentlemen:

Please be advised that Mr. Lewis Gruschoff was employed at our Laboratory in Hackensack, New York during the period of March 1920 to December 1922 during which time his salary averaged $50 per week. He worked in the capacity of Printing Room Foreman.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAM:ls

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 1272

United Artists Corporation

JOSEPH M SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D W GRIFFITH

April
Twelfth
1926

G & H Distributing Corp.
1107 Longacre Bldg.
New York City

Gentlemen:

We have deposited to your account in the Manufacturers Trust Company - the sum of - $242.75, the equivalent of £50 @ 4.85½ - received from the UNITED ARTISTS (Aust.) Ltd. on account of - "HIS DARKER SELF" - playing in Australasia.

Yours very truly,
UNITED ARTISTS CORPORATION

COMPTROLLER
F. A. Beach

JTO/mr

FREDERICK H. MacROBERT
[illegible] NEW YORK
[illegible] FIFTH AVENUE
[illegible]
TELEPHONE [illegible]

April 12, 1926

Box T R 124
Herald Tribune Bldg.
New York, N.Y.

Dear Sir:

In reply to your "ad" for a used car, I would like to offer you a Rolls Royce Sedan Limousine, purchased March 1925 from the Rolls Royce Company at a cost of $16,000.00.

This car has been driven by an experienced Rolls Royce chauffeur since its purchase and is in perfect mechanical condition. I am asking $9000.00 for it and would be pleased to show it to you any time at your convenience.

Very truly yours,

F. H. MacRobert

FREDERICK H. MacROBERT

PAYABLE IN FUNDS CURRENT AT THE NEW YORK CLEARING HOUSE

29000.00 | New York, April 12th 1926

Ninety days after date, without grace the undersigned, for value received, jointly and severally promise to pay to the HAMILTON NATIONAL BANK of New York, or order, at the office of said Bank in the City of New York, Twenty Thousand Dollars with interest at the rate of Six per cent per annum, having deposited and pledged with the said Bank as collateral security for the due payment of this note and of any note given in extension or renewal thereof and of any and all other obligations or liabilities of the undersigned or any of them to said Bank, due or to become due, absolute or contingent, or now or hereafter contracted or existing, the following property:

Mellon-Stuart Agreement

of an estimated market value of ..... Dollars

The undersigned hereby jointly and severally agree ..... to deposit with the Bank such additional collateral security as may from time to time be demanded and in default thereof this note at the option of the Bank or of its President or Cashier shall become due and payable without further notice.

Upon the non-payment of this note or of any of the aforesaid obligations or liabilities, or upon the non-performance of any of the agreements in this note by the undersigned or any of them, then the principal of this note and/or the whole or any part of any or all of the aforesaid obligations or liabilities of the undersigned or any of them shall mature at the election of the Bank upon demand or by presentation thereof for payment; and in any such event the Bank shall have the right to sell, assign and deliver the whole or any part of the property hereinabove specifically described and/or of any property substituted therefor and/or of any additions thereto and/or of any other property of the undersigned or any of them in its possession, at any time or times, either at the New York Stock Exchange or at any broker's board or at public or private sale, either for cash or on credit or for future delivery, without demand, advertisement or notice, which are hereby waived, and to apply the net proceeds to the payment of this note and/or of any or all such other obligations or liabilities of the undersigned or any of them and/or of any or all expenses and/or legal expenses and counsel fees reasonably incurred by the Bank in connection with any obligation or liability of or claim against the undersigned or any of them, accounting for any surplus; the undersigned and each of them remaining liable for any deficiency. Upon any sale as aforesaid, the Bank may purchase and hold the whole or any part of the property sold, free from any claim or right of redemption of the undersigned or any of them, which is hereby waived and released. In case of any sale by said Bank of any of said securities or property on credit or for future delivery, the securities and property sold may be retained by said Bank until the selling price is paid by the purchaser, but said Bank shall incur no liability in case of failure of the purchaser to take up and pay for the securities or property so sold. In case of any such failure, the securities or property may be again sold. The Bank is hereby given a lien, for the payment of this note and of all other claims against the undersigned or any of them or against any firm of which the undersigned or any of them are or is a member, which now exist or which may hereafter arise in favor of the Bank, and of all expenses and of legal expenses and counsel fees reasonably incurred by the Bank in connection with any obligation or liability of or claim against the undersigned or any of them or firm of which the undersigned or any of them are or is a member, upon all property or securities which have been or which shall hereafter be given to or left in the possession or custody of the Bank by or for the undersigned or any of them for safe keeping, or subject to further directions or instructions or for any other purpose, and also upon the balance of any account of the undersigned or any of them with said Bank, and this notwithstanding such property or securities may have been or shall be deposited as security for some special purpose. It is also further agreed that any moneys or other property at any time in possession of said Bank, belonging to the undersigned or any of them, or any guarantor or endorser of this note, and any deposits, balance of deposits, or any sums at any time credited by or due from said Bank to any such parties, may at all times, at the option of the said Bank, be held and treated as collateral security for the payment of this note or any other liability of the undersigned or any of them or guarantor or endorser to the said Bank, whether due or not due, and all expenses and legal expenses and counsel fees reasonably incurred by the Bank in connection with any obligation or liability of or claim against the undersigned or any of them or guarantor or endorser, and said Bank may at any time, at its option, set off the amount due or to become due hereon against any claim of any of said parties against said Bank. In case of any exchange of, or addition to the collateral named in this note the provisions of this note shall extend to such new or additional collateral. Upon any transfer of this note or any obligation of the undersigned or any of them, which may be made without notice to the undersigned or any of them or any endorser or guarantor, the Bank may deliver the collateral or any part thereof to the transferee, who shall thereupon become vested with all powers and rights above given to the Bank in respect thereto, and the Bank shall thereafter be fully discharged from any responsibility concerning the said collateral or any part thereof. The Bank may pledge any of the security hereunder (either alone or with other) to the United States or to the Federal Reserve Bank to secure deposits or other obligations of the Hamilton National Bank of whatever amounts. Calls for collateral or any notices to the undersigned or any of them may be made or given by the Bank by leaving same at any address given below or the last known address of the undersigned or any of them, or by mailing same to such address, with same effect as if delivered to the undersigned or any of them in person. It is further agreed that in the event of insolvency of the undersigned or any of them, or the occurrence of anything evidencing such insolvency, or the appointment of a receiver of the property of, or an assignment for the benefit of creditors of the undersigned or any of them, this note and all of the said notes, claims and liabilities shall become and be immediately due and payable without notice or demand of payment. No delay on the part of the holder hereof in exercising any rights hereunder shall operate as a waiver of such rights.

PAID
JUL 28 1926
THE HAMILTON NAT'L BANK
OF NEW YORK

D. W. GRIFFITH, INCORPORATED.

D. W. Griffith, Pres.

Albert H. Banzhaf, Sec.

D/6

GUARANTY

In consideration of the making at the request of the undersigned, of the loan evidenced by the within note, and of the sum of one dollar, to..... in hand paid, the undersigned hereby jointly and severally guarantee.....to Hamilton National Bank of New York, its successors, endorsees or assigns, the prompt payment of the said note, when due, and hereby consent.....to the terms and conditions of the said note and agree.....to be bound by the said terms and conditions and consent.....that the collateral security for the said note may be exchanged or surrendered in whole or in part from time to time, or the time of payment of the said note or of any of the security therefor extended, or the rate of interest changed, without notice to or further assent from the undersigned, and that the undersigned will remain bound upon this guaranty, notwithstanding such changes, surrender or extension. The undersigned waive.....demand of payment from the maker of said note, and also waive.....notice of protest or non-payment of the said note, and also waive..... notice of sale in whole or in part of the collateral security held for the said note.

D W Griffith

.....

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

136

United Artists Corporation
229 Seventh Avenue
New York

OFFICE OF THE TREASURER

April 12, 1926

Mr. A. H. T. Banshaf,
Bush Terminal Bldg.,
New York City

Dear Mr. Banshaf:

I am enclosing herewith Certificate #11 of the United Artists Corporation, covering 150 Preferred Shares in the name of Mary Pickford, dated April 12th, 1926, duly signed by Mr. Hiram Abrams.

Please sign this Certificate and return it to bearer, who will hand it over to Mr. O'Brien. This is in place of Certificate #1 issued for a like amount of shares, made out in the name of Gladys Mary Moore.

Certificate #1 was lost by Gladys Mary Moore, and affidavit drawn by Mr. O'Brien has been made out and attached to Counterpart of #1 Certificate. Gladys Mary Moore has requested that the new Certificate be issued in the name of Mary Pickford Fairbanks.

Very truly yours,

UNITED ARTISTS CORPORATION

Treasurer
Arthur W. Kelly

Encl
AWK G

Returned

April 14, 1926.

Honorable Harry E. Hull,
Commissioner General of Immigration,
U. S. Department of Labor,
Bureau of Immigration,
Washington, D. C.

Dear Sir:

Replying to your letter of April 9th and 162801 regarding my application to re-enter the U. S., I enclose herewith my affidavit as well as the affidavit of an American citizen who has known me since 1892.

You will note I have been a continuous resident of this country excepting during the period when I was employed by a foreign concern to go to Borneo, Dutch East Indies. I do not know whether my absence from the country on this business constituted a break in my continuous residence. However, if it does, I have been a continuous resident since my return from Borneo in 1900, with the exception of short trips on behalf of the firm of which I am Treasurer, none of which lasted over four months. Before leaving on these business trips I was informed by a lawyer that if I returned to the United States within six months of my departure it would not constitute a break in my continuous residence.

Trusting the information furnished herein is satisfactory, I remain

Very truly yours,

John C. Epping.

JCE/CC

U. S. DEPARTMENT OF LABOR
BUREAU OF IMMIGRATION
WASHINGTON

Permit File No.

April 9, 1926.
ssd

162801

John G. Epping,
426 W. 51 St.,
New York City,

Sir (Madam):

Reference is made to your application for a permit to reenter the United States, and in this connection it is noted that you claim to have entered this country in the year 1889.

If your residence in the United States has been continuous since the date of your original entry, you may, if you so desire, furnish affidavits from two American citizens attesting that fact. The persons making the affidavits should state in the body of said affidavits that they are American citizens; that they have known you during your entire residence in this country; and that, to their certain knowledge you have resided continuously in the United States, since you were first admitted.

Of course, if you have ever left the United States, this breaks your continuous residence, and affidavits will not be of any use. In this event you should furnish accurate information concerning your LAST entry to this country; that is, give the exact name under which you were admitted, as well as the date, port, and name of steamship on which you entered.

Respectfully,

Harry E. Hull

Commissioner General.

14—2290

Nederland - Indische Industrie
en Handel Maatschappy Beperkt

STATE OF NEW JERSEY,
COUNTY OF CAMDEN ss

Herbert Remmers, being duly sworn, depeses and says:

I am an American citizen now residing at 1200 North 28nd Street, Camden, New Jersey. I have been intimately acquainted with John C. Epping since 1891. We were close personal friends and were in constant touch with each other until the year 1899, after which I became out of touch with John C. Epping until the year 1904 when I met him in Philadelphia, Pa, where I resided at Juniper Street, and where John C. Epping was then employed by the United Matile Company, then having offices at 11th and Walnut Streets, Philadelphia, Pa. I was in constant touch with John C. Epping during his residence in Philadelphia until he left Philadelphia in 1908, with the exception of a short trip which he took to Germany early in 1907 on account of the death of his father.

I know to my knowledge that John C. Epping has been a resident of the United States from 1891 until 1899 and from 1904 up to the present time.

_____

Sworn and subscribed to before me this day of , 1926.

_____

G. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

In the matter of application of John G. Epping for admission to citizenship in the United States.

STATE OF NEW YORK,
COUNTY OF NEW YORK, SS:

JOHN G. EPPING, being duly sworn, deposes and says:-

I am the applicant above named and was born in Bulgrin Germany in the year 1875, after which I came to this country in August 1889. Since that time I have remained continuously in this country with the following exceptions:

In the year 1899 I received an engagement from the Nederland-Indische Industrie en Handel Maatschapy Beperkt of Bornee, Dutch East Indies, to go to Balek Papan, Bornee, and I remained there for a period of approximately one year, during which year I worked for the above mentioned company at the above mentioned place and also in Singapore, Straits Settlement. I returned to the U. S. on the "S. S. Doric" of the Oriental & Occidental Steamship Company, which I think was a subsidiary company of the White Star Line, landing at the Port of San Francisco, Calif. some time between July 1st and September 30th, 1900. I am quite unable to recollect the exact date. I traveled on this ship as what was then known as an intermediate passenger, which is the class between first and third class. Myself and others were taken off the ship to an immigration island where all our effects were disinfected. Full data regarding me personally was taken there.

Since then I have resided continuously in the U. S. but have taken short trips as follows:

#1 On account of the death of my father I took a trip to Germany in January, 1907. I left New York on the "S. S. Pennsylvania" of the Hamburg-American Line in January 1907 and returned in March, 1907 on the "S. S. Saxsonia" of the Cunard Line, as a second class passenger, landing at the Port of Boston, Mass.

#2 Thereafter I remained continuously in this country until 1922. In 1922, 1923 and 1924 I was obliged to take business trips to Europe for and on behalf of the D. W. Griffith, Inc. the Corporation of which I am Treasurer, as follows:

1922 - I left New York on the "S. S. St. Paul" of the American Line in July, returning to New York in September, 1922 on the "S. S. Mongolia" of the American Line.

1923 - I left New York on the "S. S. Vollendam" of the Hamburg-American Line in November, and returned to New York on the "S. S. Albert Ballin" of the Holland American Line, in March, 1924.

1924 - I left New York on the "S. S. Majestic" of the White Star Line in July, 1924 and returned to New York on the "S. S. Scythia" of the Cunard Line in September, 1924.

Since September, 1924 I have not been out of the country.

Since 1914 I have been Treasurer for Mr. D. W. Griffith, the motion picture producer, the Mark Producing Corporation (a company owned and controlled by Mr. Griffith), and D. W. Griffith, Inc.

I have paid United States Federal Income Tax every year since 1917.

Owing to the fact that I came to this country in 1899 I find it difficult to locate persons who have known me continuously from that time. However, I have located one citizen who has known me and of my residence here since 1892. That person is Peter H. Schichtel who now resides at #291 New York Avenue, Union City, N. J. whose affidavit is attached hereto.

_____

Sworn and subscribed to before me this day of April 1926.

_____

STATE OF NEW YORK,
COUNTY OF NEW YORK, SS

I, Peter H. Schlichtel, an American citizen having been born on of , 1872, at , and now residing at 291 New York Avenue, Union City, New Jersey, being duly sworn, depeses and says:

I have known and have been an intimate friend of John C. Epping since 1892. I was in constant touch with said John C. Epping from 1892 until 1899. Thereafter John C. Epping left New York City and I was out of touch with him until 1901 when he returned to New York City. Since 1901 I have been in touch with him at frequent periods up to the present day and I have known him to be a resident of the United States since 1892 with the exception of the period between 1899 and 1901 during which time his residdence was unknown to me.

Sworn and subscribed to before me this day of April, 1926

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To ALL DEPARTMENT HEADS: Date April 15,1926

Effective Monday, April 19th, Mr. John W. Butler, formerly Manager, Home Office Production Department, will be transferred to the Studio to assume new duties with me as my representative in supervision of all production activities.

WILLIAM LE BARON
Associate Producer

$200.00 NEW YORK CITY, APRIL 12TH, 1926

ON JUNE 11TH, 1926 - - - after date WE promise to pay to the order of - - - -D. W. GRIFFITH- - - -

TWO HUNDRED AND 00/100 - - - - - - - Dollars

Payable at CENTRAL UNION TRUST COMPANY, 42nd STREET & MADISON AVE., NEW YORK.

Value received D. W. GRIFFITH INCORPORATED.

No. Due ---6/11/26---

ASST. TREAS.

COLUMBIA BOND Drummer Press, Printers & Stationers, 927 Broadway, New York

105

April 13th 1926.

Mr. D.W.Griffith,
1474 Broadway,
New York City.

Dear Mr. Griffith:

I am enclosing copy of letter I have received from Mr. Klune relative to the premiums due on policies on your life in favor of D.W.Griffith Incorporated, which premiums will soon become due and payable and from advices received from Mr. Klune, the Company is without available funds to pay these premiums, and has already borrowed to the limit thereon so there is no redemption value or any earned premiums which might continue the insurance for a further limited time. I therefore advise that unless you instruct to the contrary on or before April 16th next, I have instructed Mr. Klune in accordance with this letter to you, a copy of which I have sent him, to drop this insurance.

Very truly yours,

AHTB:GDM

April 12th, 1926.

Mr. Elmer Clifton,
441 Lexington Avenue,
New York,
N. Y.

Dear Mr. Clifton:

We are enclosing herewith, our check in the amount of $2,000 which in full payment of our note maturing on April 17th, 1926.

The interest on this note will be taken care of as outlined in my letter of March 11th, 1926 to you.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

April 13, 1926.

Dear Mrs. Epping:

Mr. Epping has been very sick with an attack of lumbago which has crippled him considerably, so he has gone to Atlantic City for a rest. I am, therefore, sending you herewith an extension of your letter of credit. This should be attached to your present letter of credit and both of them kept together very carefully as one is useless without the other.

I am also enclosing herewith draft for $425.00 which Mr. Epping asked me to get and send to you. He also wishes me to tell you that there are five cases being shipped on the "S. S. Cleveland" on April 14th. The shipping agents over there have been instructed to hold same until Mr. Epping's arrival. This is for your information in case they should notify you of the arrival.

Mr. Epping has booked passage on the "Reliance" leaving here April 20th. If, however, for any reason he is unable to leave then I will cable you. If you do not receive a cable from me by April 22nd you will know that he has sailed on the 20th. He is going via Hamburg and will arrive there on the 29th of April.

I hope you are well and happy. I visited Miss Graff and her mother last week and spent a most enjoyable evening. She is such a sweet girl and her mother, too. Of course we talked glowingly of you and they asked to be remembered.

With kindest regards, I remain

Sincerely,

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To MR. D. W. GRIFFITH

To April 14, 1926

I have a letter from Will Hays who tells me that the film censors of Ohio are after him because "there seems to be a tendency on the part of action picture producers to display in pictures too many scenes of nude or practically nude women . . . . . such pictures will be severely censored in Ohio".

Please consider yourself warned!

WILLIAM LE BARON
Associate Producer

ELMER CLIFTON

441 Lexington Avenue
Suite 1108-6
New York City

Telephone: Vanderbilt 3390

File

April 14th, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Dear Sirs:

I thank you for your letter of April 13th, enclosing your check of $2,000 dated April 17th in payment of your note of April 17th.

I note that interest will be taken care of later on.

Very truly yours,

Elmer Clifton.

CH:SM

April 15, 1936.

Sir William F. Jury,
19, Tower Street,
Upper St. Martin's Lane,
London, W. C. 2,
England.

My dear Sir William:

I deeply appreciate your very kind letter of March 30th and the trouble you have taken in trying to locate the print of "Terrors of Satan".

My production is coming along very nicely and I expect it will be finished in a very short time.

With kindest regards and best wishes, I remain

Most sincerely,

MWG/cc

April 16th, 1926.

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 which is to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:M
ENC.

April 18th, 1926.

Mr. A. H. T. Banshaf,
130 East 42nd Street,
New York,
N. Y.

Dear Mr. Banshaf:

With reference to the interest charges to us by the Hamilton Bank--I am enclosing herewith, a statement showing what the interest should be when figured on the basis of applying weekly payments. The Hamilton Bank has not figured it on this basis; they have just charged us interest for the full amount for the full length of time not taking into consideration any reduction in the loan at all.

The result of this is that we are being charged $304.90 more than we should be and the Hamilton Bank are extracting 15% on this loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

April 19, 1926.

Mr. R. Goffman,
Manufacturers Trust Co.,
43rd St & 5th Ave.,
New York City.

Dear Sir:

Enclosed herewith you will find Mr. Griffith's check in the amount of $200.00 to apply against the note of the G. & H. Pictures Corporation.

Kindly acknowledge receipt of same to the writer, and oblige

Yours very truly,

Secretary to Mr. Griffith.

April 19, 1924.

Mr. Ralph Block,
Famous Players Lasky Corporation,
485 Fifth Avenue,
New York City.

Dear Sir:

Mr. Griffith instructed me to send you the attached story "Northern Light" by Mrs. L. A. Garabaldi, a daughter-in-law of the Italian General, Garabaldi.

Will you kindly have the story read, and advise Mr. Griffith your opinion of its merits.

In the event you find the story unsuited to your needs, will you kindly have same returned to me at this office, so that I can forward it to Mrs. Garabaldi.

Very truly yours,

Secretary to Mr. Griffith.

Returned to us

April 19, 1926.

Miss Susan E. Hatlock,
8 West 26th Street,
New York City.

Dear Madam:

In reply to your letter of recent date to Mr. Griffith, if you will have the young lady mentioned therein call at this office to see the writer, I will be pleased to discuss the possibility of arranging an appointment with Mr. Griffith.

If the young lady has any photographs will you kindly have her bring them with her.

Very truly yours,

Secretary to Mr. Griffith.

April 19, 1926.

Mrs. Millicent Hearst,
157 Riverside Drive,
New York City.

Dear Madam:

I am enclosing herewith Mr. Griffith's check in the amount of One Hundred and Fifty Dollars as a donation to the Milk Fund.

Due to the writer's absence from the office your letter of March 27th did not reach Mr. Griffith in time for him to take a box at the performance of "Tales of Hoffman" for the benefit of the Milk Fund, and as Mr. Griffith usually takes a box each year, he instructed me to forward this check as a donation.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

April 19, 1926.

Miss Lillian Gish,
Metro-Goldwyn-Mayer Studio,
Hollywood, Calif.

Dear Miss Gish:

This will introduce to you Mr. Lucius Henderson, a close personal friend and a film and stage player of excellence. He was for some years a director of note and, as you may recall, was in supervision of all productions for the Majestic Company at the time Mr. Griffith took charge to establish the studio on Sunset Boulevard. Recently Mr. Henderson has busied himself chiefly with acting, and has done very successful work with Blanche Sweet, Ben Lyon, Richard Dix, Jacqueline Logan and others. He is leaving for Hollywood as soon as his present engagement in support of Aileen Pringle and Ben Lyon is finished. There is no one whom I can more highly recommend for a role that in any way suits his personality and if you can do me the special favor of placing him to advantage in one of your productions I am sure it will be well repaid by the quality of his work.

I am leaving for Europe tonight and hope for the pleasure of seeing your sister Dorothy while abroad.

With very kindest regards, I remain

Sincerely,

J. C. Epping

JCE/CC

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

If none of these three symbols appears after the station designation, this is a telegram. Otherwise the character indicated by the symbol following the station designation.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, VICE PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

If none of these three symbols appears after the station designation, this is a telegram. Otherwise the character indicated by the symbol following the station designation.

The time here as shown in the date line on full rate telegrams and day letters, and the time of receipt of destination as shown on all messages, is STANDARD TIME.

Received at COURT SQUARE, LONG ISLAND CITY, N. Y.

229N FUM 18

LOUISVILLE KY 558P APR 20 1926

DAVID W GRIFFITH

229

CARE PARAMOUNT STUDIOS LICITY NY

BETTY DIED YESTERDAY WAS BURIED TODAY MANY THANKS FOR THE NUMEROUS THINGS THAT YOU HAVE DONE FOR US

CHARLIE GRIFFITH

508P

One hundred and thirty-seven
Riverside Drive

April 30 - 1926

My dear Mr. Griffiths -

Please let me thank you most sincerely for your very generous

response to my
appeal for our
Free Milk Fund -

Very sincerely Yours
Millicent Garrett

(Mrs. W.T.)

April 20th, 1926.

The Magazine of Wall Street,
42 Broadway,
New York,
N. Y.

Gentlemen:

Will you kindly favor us with a more or less detailed report on the present re-organization plan of The American Sumatra Tobacco Company. Will you include in this report the cause for this re-organizing explaining in brief the circumstances which led to the financial difficulties of this concern?

If you are unable to give us this information, would you be kind enough to tell us where we might be able to obtain it.

Very truly yours,

116

O. ELLERY EDWARDS
ATTORNEY AT LAW
WOOLWORTH BUILDING
233 BROADWAY
NEW YORK

April 21st, 1926.

Messrs. Banshaf & Pembleton,
130 West 42nd Street,
New York City.

Gentlemen:

I herewith enclose a print of the drawing of the application of D. W. Griffith for Method and Means for Taking Moving Pictures, Serial No. 101,299 filed April 12, 1926. This will complete your copy of the application as filed.

Very respectfully,

O. Ellery Edwards

Encl.

Keep

Fig. 1.

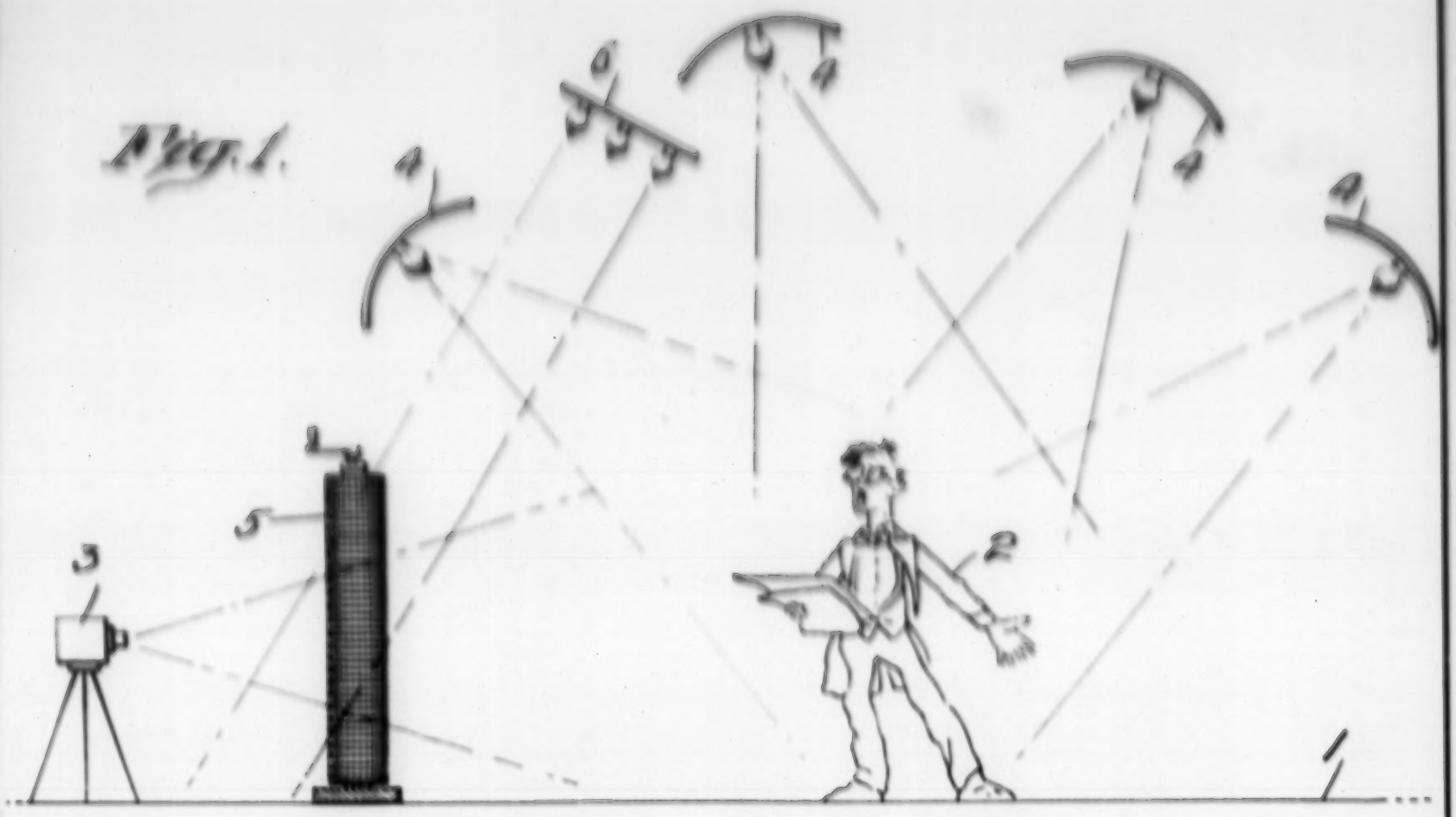
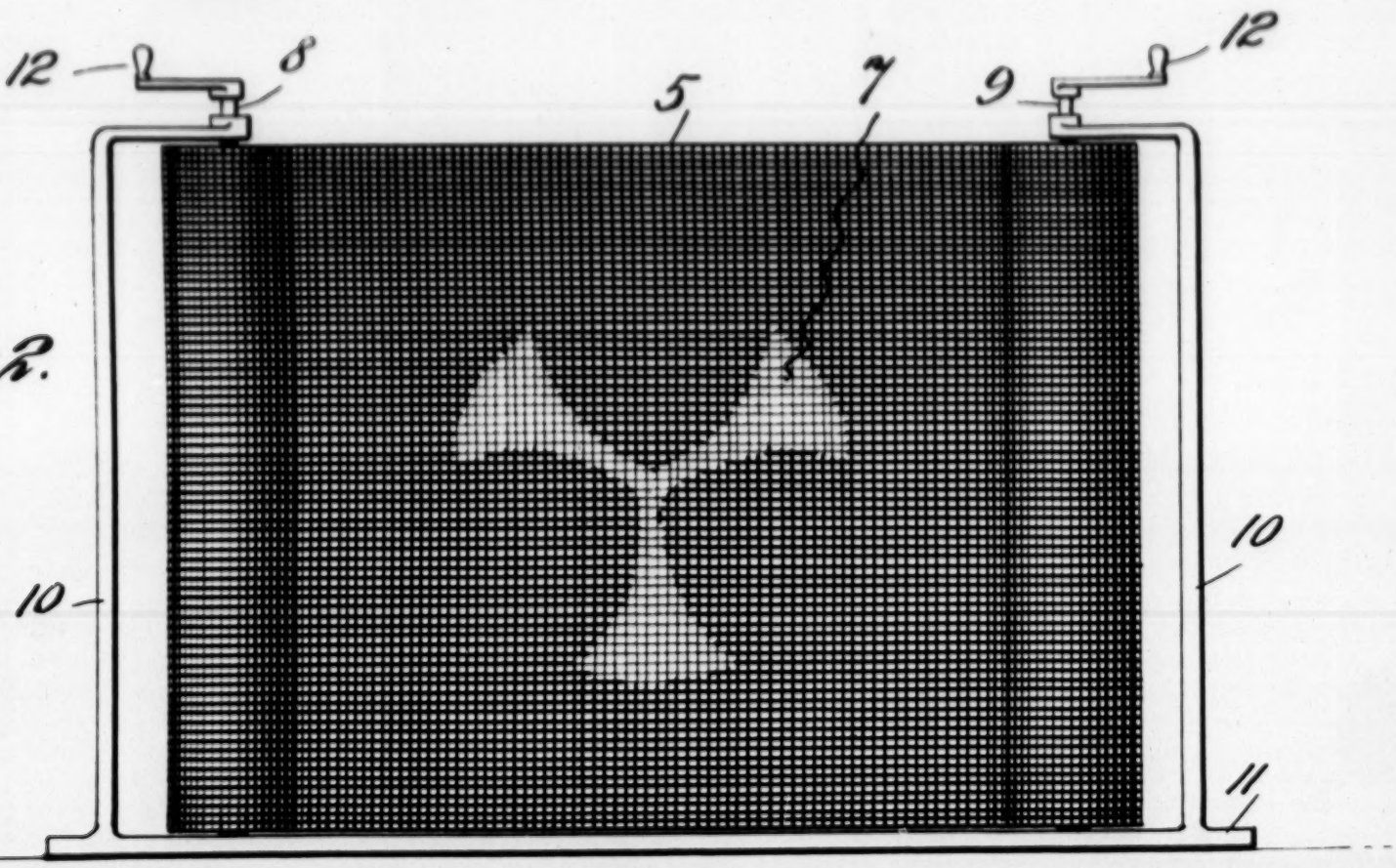


Fig. 2.



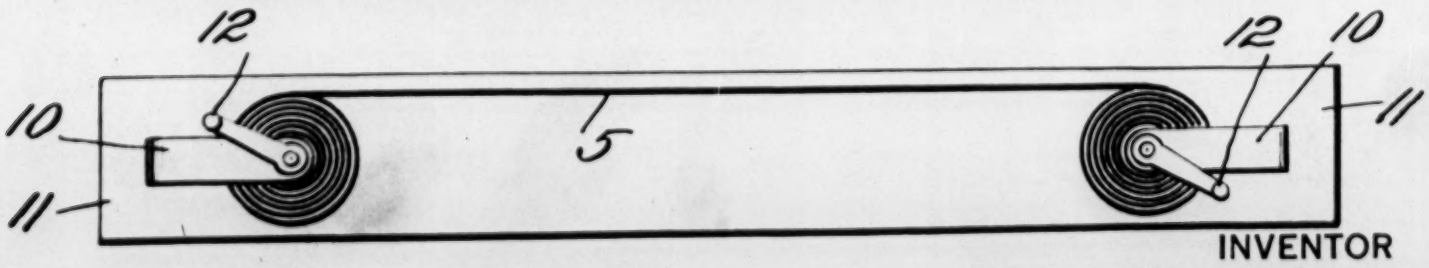


Fig. 3.

INVENTOR
DAVID WARK GRIFFITH
BY
ATTORNEY

101260

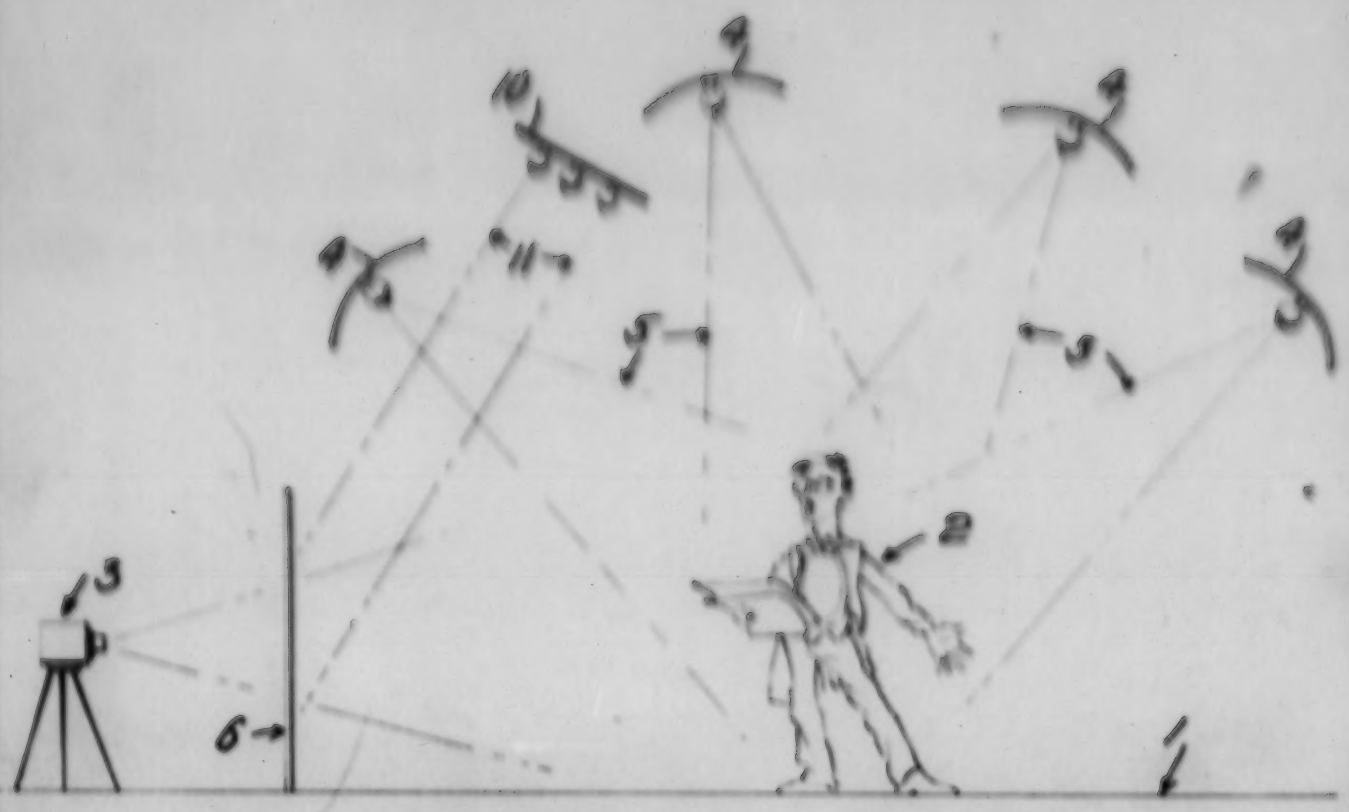


FIG. 1.

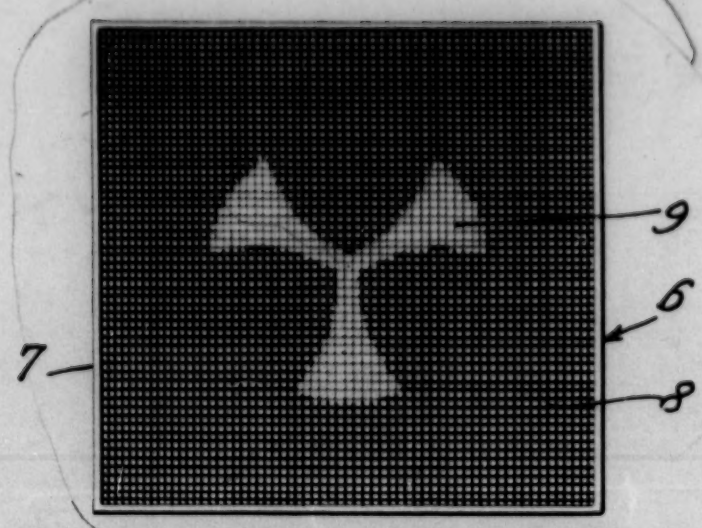


FIG. 2.

INVENTOR
David Wark Griffith
BY
Ellery Edwards
ATTORNEY

April 24th, 1926.

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 as payment on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

April 26, 1926.

Mr. Ray Soffman,
Manufacturers Trust Co.,
43rd St & 5th Ave.,
New York City.

Dear Sir:

Enclosed herewith you will find Mr. Griffith's check in the amount of $200 to apply on the note of the G. & H. Pictures Corporation.

Will you kindly acknowledge receipt of same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

FICTION
BIOGRAPHY
NATURE SERIES

CHILDREN'S STORIES
JUVENILE VERSE
SPECIAL ARTICLES

HOUGHTON MIFFLIN COMPANY

SYNDICATE BUREAU
W. H. PRATT : MANAGER
2 PARK STREET : BOSTON

April 26, 1926

Mr. D. W. Griffith,
Griffith Productions,
1476 Broadway, N. Y.

Dear Mr. Griffith,

Two of our Spring books have been sent you for your consideration as motion picture possibilities. One is called O GENTEEL LADY, and is the story of a rebellious girl, with the setting in Boston of some fifty years ago. The other is THE NEST by Anne Douglas Sedgwick, author of the Little French Girl. This is a collection of short stories of which several have highly original and interesting situations. We are also sending you the highly dramatic PEACOCK'S TAIL, by Mrs. Romilly Feddon, a romance of Morocco during the World War. This last would certainly make a great picture in your hands, and we should be glad to hear whether you are interested.

Yours very truly,

M R Walsh

Houghton Mifflin Company

W

D. W. GRIFFITH, PRESIDENT
A. GRIFFITH GRAY, VICE-PRESIDENT

A. H. T. BANSHAF, SECRETARY
T. C. SPRING, TREASURER

105

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT [illegible]

April 26th, 1926.

Mr. A. H. T. Banshaf,
150 West 45nd Street,
New York,
N. Y.

Dear Mr. Banshaf:

I am in receipt from the Famous Players Corporation of a tentative statement of "Sally of the Sawdust" to March 27th, 1926. I notice thereon, an exploitation charge of $25,185.21 which, I am told, represents the loss on the London engagement of this picture.

If I remember correctly, at the time the Famous Players agreed whith the United Artists Corporation to distribute this picture in England the question of this London engagement loss came up and in view of the fact that we were receiving a reduced percentage through Famous Players' distribution, they agreed to assume this loss and not include same on any statement which was used for the purpose of figuring Mr. Griffith's share of the profit.

This item reduces our share of profits by an amount in excess of $5,000 and if it is not in accordance with our agreement, I should think something ought to be done.

Very truly yours,

D. W. GRIFFITH, INC.

By Raymond A. Klum

RAK:IS

United States Post Office

First Class

Long Island City, N. Y.
April 26, 1926

Mr. D. W. Griffith,
Famous Players-Lasky Studio,
Long Island City, N. Y.

Dear Sir:

We have received a claim filed by A. G. Martin, 731 S. Hope Street, Los Angeles, Calif. for the loss of insured parcel No. 5515, mailed January 6, 1926, addressed to you at 1520 Vine Street, Hollywood. The parcel was said to contain a motion picture film testvalued at $45.

If you will advise whether or not the parcel was received a representative of this office will call upon you to obtain your signature on the claim papers which require this before adjustment can be made. We might also suggest you advise the time it would be most convenient for you to be reached by our representative.

Very truly yours,

Henry Strube
Postmaster

GA

Isotta Motors, Inc.
799 Fifth Ave.
New York

April 28, 1926.

Mr. D. W. Griffith,
c/o D. W. Griffith, Inc.,
1476 Broadway,
New York, N.Y.

Dear Sir:

We are exceedingly sorry that during your visit at our showroom a few mornings ago the writer was not in the office.

We thank you very much for your kind visit and we remain entirely at your disposal for any information that you might require in regard to our car and for a demonstration.

We understand that you have admired the stationary cabriolet which we have now in the window on our 100 HP chassis, and herewith we beg to enclose blueprint of this car.

We are ready to show and demonstrate this car to you any time at your convenience. This car sells for $15,707.50 - tax included, delivered New York City, with an equipment of six tires, six tubes, radiator ornament, Allen shutter, trunk rack, trunk rod protectors, special windshield with side wings, special walnut running boards with mud scrapers included in the price.

We have also available for immediate delivery ~~a~~ two collapsible cabriolet on our 85 HP chassis, as per enclosed picture.

1/ We have a new cabriolet ready for immediate delivery which sells for $13,520.00 delivered, tax included.

2/ We have also for sale a slightly used cabriolet with a new paint job, with our guarantee of a new chassis, for $9,500.00.

Always at your service and hoping to hear from you regarding this matter, we remain,

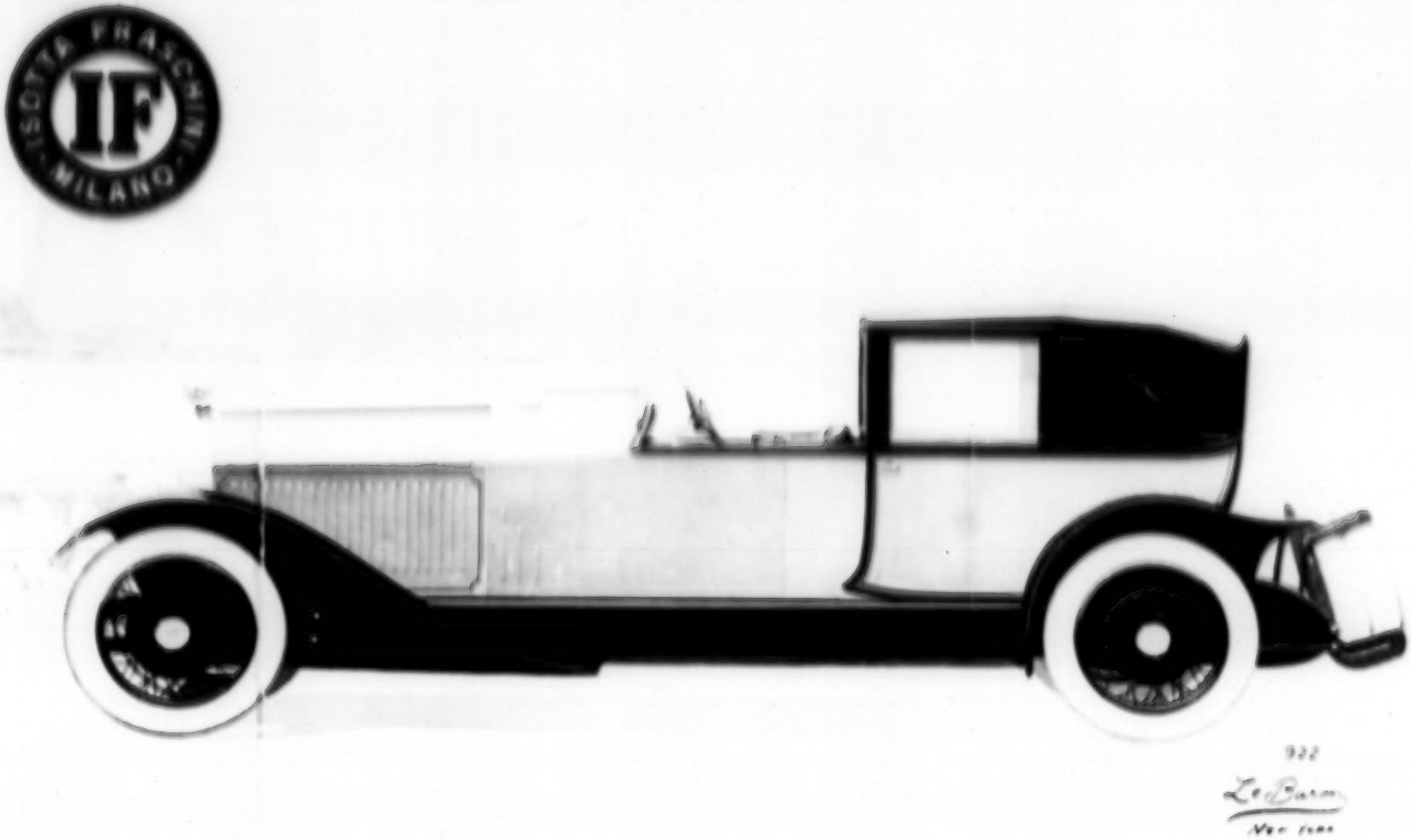
Very truly yours,
ISOTTA MOTORS, INC.

Edit aw

E. de Paoli, Manager.

Typed by LP
Encls: B/P Style #2937
Picture Cabr.#922 LeB.

Monday
1 o'clock


ISOTTA FRASCHINI
IF
MILANO
922
Le Baron
Nov 1922

MUSEUM OF MODERN WORLD LITERATURE
G. M. CORNELL COLLECTION

April 26, 1926

D. W. Griffith, Incorporated,
1476 Broadway
New York, N.Y.

Attention Mr. Klune.

Gentlemen,

I wish to confirm herewith the action taken by me at the close of the calendar year 1925 whereby I agreed to waive my salary from D.W. Griffith, Incorporated in the amount of $135,666.60 since the Corporation was not in funds to pay the same.

I am making this statement in order that you may use the same in closing the books for the calendar year 1925.

Yours truly,

AHT B KM

April 29, 1926.

Mr. H. Ray Goffman,
Manufacturers Trust Co.,
513 Fifth Ave.,
New York, N. Y.

Dear Mr. Goffman:

Your letter of April 27th, relative to the second mortgage on my property, received and I wish to thank you very much for same. As I understand it, I am only to pay 6% interest instead of 12, it is entirely satisfactory to me.

With kindest regards,

Very truly yours,

AGG/CC

April 28, 1926.

Miss Frances B. Middleton,
Aberdeen, Md.

Dear Madam:

Due to Mr. Griffith's absence on location it was impossible to bring your recent letter to his attention until now.

Mr. Griffith wishes me to thank you for your letter and he is very pleased to know that you liked his production "That Royle Girl" so much.

I am sending you under separate cover a photograph which Mr. Griffith autographed for you. Due to the fact that he is working very hard on his new production he is unable to write you a letter personally but he asked me to convey his appreciation of your nice letter and he enjoyed reading it with its pleasant reminder of his boyhood days in Kentucky.

Very truly yours,

Secretary to Mr. Griffith.

105

(25th floor)
130 East 42nd St.,
New York, New York.

April 29, 1956

D. W. Griffith, Incorporated,
1476 Broadway,
New York, N.Y.

Attention Mr. Alune.

Gentlemen,

This is to certify that the indebtedness of D. W. Griffith, Incorporated to me in the amount of $2,000, with interest, heretofore loaned by me to your Corporation has been paid in full and there is nothing further due me on account thereof.

Yours truly,

RR KM

Form 1201

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the address of this message, it is a telegram. Otherwise the character indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the address of this message, it is a telegram. Otherwise the character indicated by the symbol appearing after the check.

The filing time as shown is the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1450 BROADWAY, N. Y.

B103N CGO 22

BN NEWYORK NY 1157A APR 30 1926

D W GRIFFITH

CARE D W GRIFFITH INC 1476 BROADWAY NEWYORK NY

PLEASE AFFORD US THE OPPORTUNITY TO SHOW YOU CABRIOLETS MENTIONED OUR LETTER APRIL TWENTY EIGHTH WE ARE AT YOUR DISPOSAL EVEN SUNDAY

ISOTTA MOTORS

1213P

MUS

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.

469 ~~522~~ FIFTH AVENUE

NEW YORK CITY

WILL H. HAYS
President

TELEPHONE
VANDERBILT 8100

April 30, 1926.

CONFIDENTIAL

FOR INFORMATION OF MEMBERS ONLY

Mr. D. W. Griffith,
1107 Longacre Bldg.,
New York City.

Dear Mr. Griffith:

In line with the purpose to exercise every possible care to the end that only books or plays which are of the right type are used for screen presentation; to avoid the picturization of books or plays which can be produced only after such changes as to leave the producer subject to a charge of deception; to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, a thing equally reprehensible; and further to endeavor "to establish and maintain the highest possible moral and artistic standards of motion picture production", the following communication has been received by this office, indicating the opinion of the members as to what they should do in their efforts to carry out these purposes, since April 14, 1926, on which date we notified all our members that certain books and plays had been rejected for picturization by certain of our members:

From a distributing and producing member advice received today, April 30, 1926, that they have declined to produce "Bride of the Lamb," this rejection being made on April 1, 1926.

With kindest regards, I am

Sincerely yours,

Will H. Hays

hjh

April 30th, 1936.

Hamilton National Bank,
120 West 42nd Street,
New York,
N. Y.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 which is to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAM:IS
ENC.

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To MR. GRIFFITH

To March 31, 1926

We have been receiving complaints from the Foreign Department that in many instances it is necessary to use duped negative of some scenes of almost every one of our pictures.

Evidently we are not careful enough about being sure there is a good second take of everything for use in the foreign negative.

Will you please give instructions to have this watched so that the foreign negative can be as good and contain the same action as the American?

- - WILLIAM LE BARON
Associate Producer.

Reprinted from American Speech
Vol. 1, No. 7, April, 1926

D.W. Griffith
page 369

MOVIE JARGON

THE art and the industry of the motion picture encounter intangible but very real difficulties with language. The emotional velocity of the film medium and the racing, ramified growth of screen commerce both tend to outrun nomenclature and descriptive expression.

Three allied but distinct patois have grown up and continue in evolution: the public's language of the screen, based chiefly on the films' own word-content; the argot of the craft in studio and laboratory; and the vernacular of the trade built up in the relations of motion picture distributors and their customers, the theatre men. All these systems tend to overlap and in turn to be fused into the everyday speech of those who by attending the movies come under the influence of the screen.

All the language developments growing out of the motion picture are colored by the self-conscious effort of the screen institution to be grand, cultured, important, and still deliver the punch to the proletariat.

The motion picture world is unalterably opposed to the word *movie* in any relation whatsoever. It is considered an unworthy, slangy diminutive. The motion picture will have nothing of the diminutives. It seeks to set both time and distance at naught, but otherwise aims to amplify and glorify everything.

The word *movie* appears to have come into the folk-tongue out of the gamin life of either New York or Chicago about 1906–1907. The motion picture arrived at the status of an independent narrative art in the autumn of 1903 with "The Great Train Robbery," a dime novel in 800 feet of film, leading directly to the flowering of the motion picture theatre. It had its beginning in Smithfield Street, near Diamond Alley, in Pittsburgh during Thanksgiving week in 1905. By 1908 *movie* began to appear in the reports of social workers and contemporary newspaper accounts. It attained wide circulation shortly through the "balloon" distribution of the cartoon and comic strip in the daily press.

Movie was an inevitable product of the gamin offspring of the polyglot populations of the congested centers of imported foreign labor which gave the screen its special opportunity and fertile soil.

To the remainder of the world the motion picture is generally the *cinema*

generic terms for the motion pictures, presented in lower case as they fell from their first position as proper nouns.

The eruption of the screen theatre dotted the land with "five cent shows" which swiftly became "nickelodeons," "nickelettes" and the like, also known in the trade as "store shows" from the use of storerooms for exhibitions.

With the next strides of the art into multiple reel dramas, around 1914, the more pretentious pictures became "*features*," to give them distinction from the routine grind of one-reel *program* products. Now that the long dramatic picture has come to dominate the trade the shorter comedies, scenic and travel pictures are known as *shorts*. *Educational* pictures were born of a necessity in complying with Sunday show legislation in New York City in 1908, when so-called lecturers were added to the film shows to give them pretext of a defense as institutions of instruction. *Educational* still enjoys a bad flavor within the film trade.

The *feature* era quickly put the picture makers face to face with new problems of distinction. When Mutual repented its *movies* it concentrated on *Master Pictures*. The market became a riot of *super-features*. The rising enthusiasm of the announcements tended toward apoplectic explosion and a deafening surge of superlatives, until the least offerings were gigantic, smashing super-dramas.

The earliest of the screen store show advertisements, inserted by Thomas L. Tally of Los Angeles in the *Times* in April, 1902, announced "moving picture entertainment" and within a week arrived at "a vaudeville of moving pictures." In 1914 Adolph Zukor leased a Broadway theatre close to the Metropolitan and announced that it was to be the home of "the grand opera of motion pictures," thereby inciting the competing Lasky company to employ Geraldine Farrar.

Most of the studio terms which have leaked into the language took their origin from the Biograph studios where D. W. Griffith began to put together the syntax of modern screen narrative style in 1908. From this source come *close-up*, *cutback*, which was originally *switchback*, and *longshot* which originated as merely a "distant view." Motion picture *fade-outs* and *dissolves* may have taken their names from the screen appearance of the phenomena but more likely from the original technique by which they were produced by dissolving or fading in chemical baths the ends of the scenes concerned. They are now normally produced optically in the camera, but the *chemical fade* is still a piece of laboratory practice.

Motion picture processing plants were factories until 1907, when Jeremiah J. Kennedy, a consulting engineer and financial expert, went to salvage the unhappy Biograph concern and raised its dark room establishment to the status of a *laboratory* to attract a better grade of employees. Now all film factories are laboratories.

The motion picture has evolved the verb *to dupe*, conjugated regularly, from an early and still continued practice of piracy, which originated when it was discovered that a duplicate, or contratype, negative could be produced by putting an ordinary positive print of a film through the printing machine with unexposed negative stock. From this duplicated or *dupe* negative any number of *dupe* prints can be, and often are, made. The practise became common by 1899 and rose to major importance by 1904, forcing copyright legislation. *Masterprints* for lawful duping purposes are now sometimes made for export.

The trade vernacular of the motion pic-

Memorandum of Agreement

BETWEEN

JOSEPH M. SCHENCK

AND

UNITED ARTISTS CORPORATION

The Alpert Press, 138 Livingston St., Brooklyn, N. Y. Tel. TRIangle 1058-1059

Memorandum of Agreement, made in duplicate, (each executed copy to be considered for all purposes as an original), and entered into this 1st day of May, A. D. 1926, by and between JOSEPH M. SCHENCK, now residing at 5544 Melrose Avenue, in the City of Los Angeles, County of Los Angeles, State of California, hereinafter designated as Producer, party of the first part, and UNITED ARTISTS CORPORATION, a corporation organized pursuant to the laws of the State of Delaware, and having its principal place of business in the City of New York, hereinafter designated as Corporation, party of the second part,

WITNESSETH:—

WHEREAS, a certain agreement, dated November 22nd, 1924, was entered into and delivered by the following parties, to wit, Mary Pickford Fairbanks, Charles Chaplin, Douglas Fairbanks, Joseph M. Schenck and the United Artists Corporation; and

WHEREAS, pursuant to said agreement, Joseph M. Schenck, the Producer, was granted the sole and absolute power to execute contracts with outside producers, not exceeding a total of six (6) photoplays from all outside producers per year for delivery to the United Artists Corporation, not later than November 1st, 1928, on such terms and conditions as may be approved by said Joseph M. Schenck, to be distributed by the United Artists Corporation upon terms no more favorable to the producers of such motion pictures than are provided in the distribution agreements of the United Artists Corporation with the aforesaid Mary Pickford Fairbanks, Charles Chaplin and Douglas Fairbanks; and

WHEREAS, the Producer is well and favorably known to the theatre-going public as a producer of motion pictures of unusual merit, and the Corporation is well and favorably known to the theatre-going public because of the

unusual merit of the motion pictures that have been distributed by it for several years; and

WHEREAS, the parties hereto are desirous of supplementing the aforesaid agreement hereinbefore referred to, in the manner hereinafter set forth,

NOW, THEREFORE, in consideration of the premises, and the mutual promises and covenants herein contained, and for the further consideration of the sum of One ($1.00) Dollar, each to the other in hand paid, the receipt whereof is hereby acknowledged, it is agreed by and between the parties hereto, as follows:—

FIRST:

(a) IT IS AGREED by the parties hereto, that this agreement is separate and apart, and has no connection with the agreement dated the 6th day of March, A. D., 1925, by and between Joseph M. Schenck, as the Producer of the so-termed "Norma Talmadge Series of Photoplays," and the United Artists Corporation, as the Distributor of such photoplays, and any motion pictures or photoplays financed or produced by Joseph M. Schenck, for which the star or the producer appearing in or producing, respectively, such motion pictures or photoplays, has a separate distributing contract with the United Artists Corporation, for the distribution of such motion pictures or photoplays, and such motion picture photoplays are not included in this agreement, and the distributing contracts between such star or producer, respectively, with the United Artists Corporation shall prevail relative to such motion pictures and photoplays, and they shall be considered separate and apart and as having no connection with this agreement.

(b) IT IS AGREED by the parties hereto that for all purposes under this agreement, the financing of any motion

picture or photoplay (motion picture and/or photoplay, as used in this agreement, shall be regarded as meaning the same thing) by Joseph M. Schenck, shall be deemed to be equivalent to the production of such motion picture or photoplay by him.

(c) It is agreed that the name of Joseph M. Schenck, or the word "Producer," wherever it is used in the agreement (except in paragraph Eighth, where the reference is to Joseph M. Schenck individually) shall be deemed to refer also in like effect to the corporation to which the agreement is assigned, pursuant to the consent given in paragraph Eighth of the contract.

(d) It is agreed that in the event of Joseph M. Schenck assigning this contract to the corporation described in paragraph Eighth, that the corporation to which it is assigned must agree, as a condition incidental to such assignment and as part of the assignment, that it will not produce or finance any motion picture photoplays during the period of this agreement, except those that will be distributed through the United Artists Corporation, pursuant to this agreement, except as follows:—

(a) In the event of such corporation producing more than ten (10) photoplays in any one year, it shall notify, in writing, the Corporation, within four (4) months prior to the delivery of its tenth (10th) photoplay to the United Artists Corporation for distribution purposes in such year, pursuant to this agreement, of its intention to produce more than ten (10) such photoplays and the number of such photoplays in excess of such ten (10) photoplays, and it shall be optional with the Corporation to accept or reject any or all of such photoplays for distribution, notice of such election to be sent in writing to the Corporation, within thirty (30) days of the receipt of the notice from the producing corporation of

its intention to produce more than the aforesaid ten (10) photoplays during any such year.

(b) The producing corporation shall be free to distribute such photoplays as are not accepted by the Corporation for distribution purposes in excess of such ten (10) photoplays, within the time herein specified, and such photoplays not so accepted, shall be outside of this agreement.

(c) Nothing in this paragraph shall obligate the producing corporation to make more than ten (10) photoplays per year, to be distributed by the Corporation, even after the producing corporation has notified the Corporation and the Corporation has elected to distribute such additional photoplays.

(e) It is agreed that the aforesaid agreement, dated the 22nd day of November, 1924, between Mary Pickford Fairbanks, Charles Chaplin, Douglas Fairbanks, Joseph M. Schenck and the United Artists Corporation, excepting as herein specifically modified, shall remain in full force and effect and shall in no way be affected by any breach or termination of this agreement between the parties to this agreement.

SECOND:

PRODUCTION OF PICTURES.

(a) Said Producer agrees to provide, at his own expense, (including all taxes, imposts upon or affecting the production of negatives and positive prints of each of such photoplays), the Corporation with a series of at least two (2) and not more than ten (10) special feature motion picture photoplays per year, (such number of photoplays to include the photoplays hereinbefore referred to in the aforesaid contract dated the 22nd day of November, 1924,) for and during the period of Ten (10) years be-

ginning on the 1st day of June, A. D., 1926, to consist of two (2) negatives and to be delivered at least four (4) weeks apart to the Corporation, together with a sufficient number of complete positive copies to satisfy the demand for the use of such photoplays by the exhibitors, not to exceed one hundred and fifty (150) copies, cut to conform to the sample print before said delivery and ready for projection purposes, as each photoplay is to be exhibited in the United States of America, such photoplays to be of the same high class, as to photography, acting and direction, as the photoplays heretofore produced by Joseph M. Schenck during the past two (2) years, and to unfold an entertaining story and to consist of between four thousand (4,000) and ten thousand (10,000) lineal feet; and one of said two (2) negatives and the positive copies are to be delivered by said Producer in the following manner:—By notifying, in writing, by registered mail or telegram, said Corporation, at its New York office at least two (2) weeks in advance of the date when said Producer is prepared to deliver the said copies of each photoplay. Whereupon said Corporation shall provide said Producer with written directions where to send, at the expense of said Corporation, the aforesaid copies of the aforesaid photoplays, and said Producer shall comply with said directions with reasonable promptness. The license for distribution granted to the Corporation by the Producer in this contract includes all countries of the world, and the custom that prevails relative to the payment of taxes or imposts levied or imposed by any domestic or foreign governmental authority on the grant or transfer of the rights to the motion pictures covered by these presents or on the grant or transfer of the right to use the negative or negatives of any of said motion pictures or on the use, leasing, exhibition, distribution or exploitation of the positive prints of such motion pictures, and the transportation and insurance charges from New York City and other places in the United States from which shipment is made of such motion pictures to foreign countries,

between the Corporation and Mary Pickford, Charles Chaplin, Douglas Fairbanks and Joseph M. Schenck for Norma Talmadge pictures, shall prevail with regard to the above matters between the Producer and the Corporation.

The exact date of delivery of the first photoplay shall be determined by the Producer, who shall give written notice of such date to the Corporation at least four (4) weeks prior to such date, and the United Artists Corporation agrees to accept each of the photoplays to be produced by the Producer pursuant to this agreement and to distribute the same in accordance with the terms of this contract.

With respect to the aforementioned positive prints not exceeding the number of one hundred fifty (150), it is intended that one hundred (100) of said prints shall be used for distribution in the United States of America and Canada and that the remaining Fifty (50) prints shall be used for distribution in foreign territories, all of said one hundred fifty (150) prints to be paid for solely by the Producer. Should any additional prints be required, it is agreed that same shall be paid for in the same manner as prints in excess of one hundred fifty (150) are paid for under existing contracts between the Corporation and Mary Pickford and/or Douglas Fairbanks and/or Charles Chaplin and/or Joseph M. Schenck for Norma Talmadge. All prints, including replacement prints or parts thereof made or caused to be made by the corporation shall be made in a laboratory or laboratories designated or approved in writing by the producer, the cost of such printing to be at the lowest rate consistent with good and high-class workmanship and quality.

(b) Said Producer agrees to deliver while said Producer is making each of such photoplays, or at the time of delivery of the negative or positive copies of each of such photoplays, such still negatives made by such Producer for such photoplay, as the term is understood in the motion picture business, as in the judgment of said Pro-

ducer are desirable for advertising purposes of such photoplays, and such still plates may be used by said Corporation in reproducing photographs for publicity and advertising purposes, and are to be returned to said Producer in the same manner and subject to the same conditions as cover and affect the negatives and positive copies of such photoplays, as in this contract provided.

(c) The title of the negative and positive copies and still negatives delivered to or procured by the Corporation pursuant to this contract, for the purposes of this contract, shall remain in said Producer, subject to the rights of the Corporation as set forth in this agreement, and all negative and positive copies of each photoplay and the still negatives, or so many as are then in existence, shall with respect to each such photoplay be returned to said Producer by the Corporation seven (7) years from the date of first release for exhibition purposes of such photoplay in the United States of America, except as otherwise herein provided at the end of subdivision (a) of article Third hereof; at the last address provided by said Producer, or such other place as the Producer may direct in writing to the Corporation at least thirty (30) days prior to the expiration of said seven (7) year period.

(d) All story, literary and other rights of any character or description whatsoever in and to each of said photoplays, and in and to the said photoplays themselves including all negatives and positive prints and still negatives thereof, except such rights as are specifically granted to said Corporation by said Producer pursuant to this agreement are reserved and withheld by said Producer.

THIRD:

LICENSE TO MAKE MOTION PICTURE COPIES.

(a) Said Producer does hereby grant, and by these presents has granted unto the Corporation, the right, and

the Corporation agrees to make, or cause to be made, such additional positive copies of each of such photoplays as may be necessary or advisable to properly distribute, exploit, market, and turn to account, as more particularly set forth in this agreement, each of the aforesaid photoplays throughout the world during said respective seven (7) year periods, in no event to exceed fifty (50) such copies in connection with each of said photoplays, except with the written consent of said Producer first had and obtained. The Corporation shall inform said Producer in writing of the number of such additional positive copies of each photoplay so made without delay after such copies are delivered to the Corporation, or its designee. The cost of such additional copies is to be paid for from the earnings derived from the use of such positive copies prior to the earnings derived from the use of such positive copies being divided between the parties hereto in accordance with the general custom prevailing between the Corporation and/or Fairbanks and/or Pickford and/or Chaplin and/or Schenck for Norma Talmadge pictures under contracts then existing. And does further grant and by these presents has granted to said Corporation, the exclusive right and privilege to market and turn to account, exhibit, distribute or cause to be distributed or exhibited, said photoplays including all positive copies in all the territories hereinbefore described for and during said respective seven (7) year periods, from the first release dates in each respective territory, terminating in any event not later than nine (9) years from the first release date in the United States.

In the event that any additional copies, in excess of the aforementioned fifty (50) copies, shall be necessary in the opinion of either the Producer or the Corporation, the general custom prevailing between the Corporation and Fairbanks and/or Pickford and/or Chaplin and/or Schenck for Norma Talmadge, shall control.

(b) All replacements of the positive copies, or parts of the same shall be paid for from the earnings derived

from such positive copies, or parts of same which have been so replaced by the Corporation prior to the receipts derived from such positive copies being distributed between the parties hereto, in the manner hereinafter provided; the prints or parts of prints so replaced shall be disposed of in the manner then prevailing relative to similar prints or parts thereafter replaced of the motion picture photoplays of Mary Pickford, Douglas Fairbanks and Charles Chaplin and Joseph M. Schenck for Norma Talmadge, except that if the same be lost or destroyed, that an affidavit be furnished to the producer, accounting therefor satisfactorily.

FOURTH:

ADVERTISING AND OTHER MATTERS.

(a) The Corporation agrees to advertise the artists, or such of them appearing in each photoplay, as the Producer shall direct the Corporation in writing, and in the manner in which the Producer directs, in writing, the Corporation, relative to such persons, subject to the following:

If the person is to receive "chief prominence" in the advertising, then the name of such person shall be in larger letters than, and at least twice the size of any other part of the subject matter in which such name appears, in all advertising literature used in connection with the exploitation of such photoplay of such Corporation, and the name of no other person, firm or corporation shall appear in connection with the advertising and exploiting of such photoplay, except as directed in writing by the said Producer, and except the name of the Corporation and the name of the theatre in which the photoplay will be exhibited. All such advertising and literature shall be submitted to the Producer or his duly constituted agent, at, and who shall have, a place of business at or in the Borough of Manhattan, City of New York, for his written ap-

proval, such approval not to be unreasonably withheld or delayed. In the event of such approval, or refusal to approve not being given within three (3) days of the date of delivery of such advertising or literature at such office, then the Corporation may use the advertising and literary material so submitted or other advertising and literary matter substantially similar, but if approval be refused by the Producer or his said agent, as herein provided, such advertising and literature shall not be used by said Corporation but new advertising or literature shall be prepared by the Corporation in accordance with suggestions of the Producer or his agent, and shall be submitted to the Producer for approval.

(b) The Corporation shall supply exhibitors with first class lithographs in one or more colors with each photoplay at a reasonable price, in such quantities as may be required by the exhibitor, the general character of the aforesaid lithographs to be submitted to the Producer or his duly constituted agent, at, and who shall have a place of business at or in the Borough of Manhattan, City of New York, for his written approval, such approval not to be unreasonably withheld or delayed. In the event of such approval, or refusal to approve, not being given within three (3) days of date of delivery at such office, then the Corporation may use the lithographs so submitted or other substantially similar, but if approval is refused by the Producer or his said agent, as herein provided, such lithographs shall not be used by said Corporation and new lithographs shall be made in accordance with suggestions made by the Producer, and submitted for approval, in which event it is agreed that said lithographs shall be manufactured by such person or corporation, whose lithographs are approved by the Producer, but the cost of said lithographs not to be unreasonable, and the terms and conditions of the purchase of said lithographs to be as favorable as those enjoyed by the Corporation in its

dealings with other manufacturers of lithographs of the same quality.

(c) The press matter provided and circulated by the Corporation relative to such photoplays, shall be submitted to the Producer or his duly appointed agent, at, and who shall have, a place of business in the Borough of Manhattan, in the City of New York, for his written approval, such approval not to be unreasonably withheld or delayed. In the event of such approval or refusal to approve, not being given within three (3) days from the date of delivery of the same at such office, then the Corporation may use the material so submitted or material substantially similar, but if approval be refused by the Producer or his said agent, as herein provided, such advertising and literature shall not be used by said Corporation but new advertising or literature shall be prepared by the Corporation in accordance with suggestions of the Producer or his agent, and shall be submitted to the Producer for approval.

(d) It is distinctly understood and agreed that after the photoplay is delivered to the Corporation, no changes, interpolations, modification, additions, or eliminations of any kind shall be made in any photoplay or any part thereof (this includes title and sub-title), except such changes as the Corporation may be forced to make by a duly constituted Board of Censors, but before making such changes, the Corporation shall communicate the character of the changes required by such Board of Censors to the Producer, or his representative in New York City, who reserves the right to approve or not approve of the same, such disapproval to be communicated to the Corporation within three (3) days from receipt of notice of such changes and if no such disapproval be so given, the changes shall be deemed approved, and such photoplay shall always be exhibited in the same order, arrangements, sequence and manner as when delivered to the Corporation

by the Producer except as changed due to censorship as herein provided. In the event of such disapproval the said changes shall not be made. The Corporation shall not permit the exhibition of any photoplay delivered hereunder by any theatre owner or exhibitor except in the way and manner in this paragraph provided for, and all releasing of the corporation shall be so drawn as to protect the Producer in this particular, and in such contracts it shall be specifically provided that the photoplay shall only be exhibited in the same order, arrangement, sequence and manner as was the negative of such photoplay when it was completed and delivered by the Producer to the Corporation, and without interpolation, modification, addition or elimination of any kind either of or in the title or sub-titles or any other part of said photoplay. The corporation hereby guarantees that it will, at its own expense, enforce these said provisions of its releasing contracts with other exhibitors, with reasonable despatch.

(e) It is agreed by the parties hereto that the motion pictures and photoplays of the Producer enjoy universal popularity in the so-termed "Motion Picture World," and to maintain the same it is essential that the aforesaid series of photoplays be exhibited in the largest number of motion picture theatres obtainable, and to be marketed in a fair manner and free from unfair methods in business; hence—the corporation agrees that all leases or licenses to use positive copy or copies of any of said photoplays shall be made separate apart from the leases or sales of other motion pictures or photoplays, and used in no way to influence the license, lease or sale of other motion pictures or photoplays, and the right, license or privilege to exhibit such motion pictures or photoplays shall not be denied any person or persons, firm or corporation exhibiting motion pictures or photoplays who is willing to pay a proper rental consideration for such a license or privilege, except in such theatres which would be in direct competition with the theatres for which contracts have already been made

to exhibit such photoplays, or such theatres which do not regularly exhibit so-termed first class feature photoplays, or do not represent first class theatrical entertainment, and subject also to the rights of the corporation to grant reasonable territorial and time privileges in connection with the exhibition of the photoplays in question and in favor of the theatre or theatres selected by the corporation to exhibit the photoplays in the immediate locality in question, as against any other theatre or theatres in the same locality.

All of the provisions of this subdivision are expressly made subject to the provisions of subdivision (g) hereof.

(f) Said corporation agrees to use its best efforts to market the aforesaid photoplays upon a basis of the sharing in the gross receipts derived from the exhibition of each of such photoplays in the particular theatre in question in cities where the photoplays of such artist has been heretofore exhibited for periods of a week or more and for as long a period in such theatres as the patronage of said theatre will reasonably warrant, or in any other city or place designated by the Producer, consistent with the proper financial returns to said Corporation and to said Producer.

(g) The Corporation agrees to devote its best efforts to the distribution and disposition of said photoplays in all territories throughout the world, where such photoplays are ordinarily shown, and to make said distribution as complete and efficient as practicable, so that the gross returns thereof shall be as large as is possible, and at the same time consistent with sound business policy, it being intended and agreed that the Corporation will use its best efforts to procure prices and rentals satisfactory to the Producer in a free and open market without any rebates, allowances or deductions of any kind whatever and for any reasons whatever, except rebates consented to by the Producer in writing.

(h) No agreement of franchise or territorial right for the use of any photoplays covered by these presents, shall

be made or entered into by said Corporation without the written consent of said Producer or his agent first had and obtained.

(i) The Corporation shall not have the right to reissue any of the pictures herein referred to without first obtaining the written consent and approval of the Producer.

(j) The Corporation further agrees that it will report in writing to the Producer, upon his written request therefor, the number of positive prints of each of said motion pictures used by it in any territories throughout the world and the exact location of each of said positive prints or any of them, and/or of any negative print or prints.

(k) The Corporation agrees that it will report in writing to the Producer the date on which each of said motion pictures is first released in each country or territory throughout the world. Such written report to be rendered to the Producer by the Corporation as soon as each such release date is ascertained by the Corporation.

(l) The Corporation agrees that it will not permit, so far as its control extends, any of the negatives or positive prints of any of the motion pictures delivered to it hereunder to be copied or duplicated.

(m) In all cases where the Corporation distributes motion pictures through its own organization or organizations controlled by it directly or indirectly in the United States of America or elsewhere, it will, to the extent of its ability to control the condition of the positive prints distributed by it and to such extent as may be reasonable, considering rental derived from such prints, see that they are always clean and in good condition so as to produce the best projection when exhibited in motion picture theatres.

(n) The Producer shall have the right to designate a representative or representatives at his own expense in any and all of the various offices or exchanges of said

Corporation anywhere in the world, for the purpose of approving of various contracts pertaining to the exhibition of said photoplays in such respective offices or exchanges, and the Producer shall have the further right to designate an agent or representative in any or all of the following offices of the Corporation, which, for purposes of this agreement, shall be deemed central locations for the respective territories in question, to approve or reject contracts with Exhibitors for the exhibition of Photoplays covered by these presents in the following respective territories:

Central Location	*Territory*
New York City	United States of America & Canada
London	British Isles and Isles immediately adjacent thereto and Ireland
Paris	Continental Europe
Home office of Corporation	Australia
Home office of Corporation	New Zealand
Home office of Corporation	The Orient
Home office of Corporation	South America

It is intended that the right to approve contracts as herein stated shall apply with respect to any territory or territories herein named or referred to, in which the Producer shall have named or designated a representative or representatives to approve or reject contracts therein.

No contract in any territory or territories, where the Producer has so designated a representative or representatives to approve or reject contracts therein, shall be entered into by the Corporation for the distribution, exploitation or other disposition of any of the motion pictures covered by these presents unless the proposed written contract between the Corporation and the person, firm

or corporation with whom it intends to contract, shall have first been submitted to the Producer or his designated representative or representatives for approval or rejection, and no proposed contract so submitted to the Producer or his representative or representatives shall be entered into by the Corporation, if, within three (3) succeeding days following the date on which said proposed contract shall have been received by the Producer or said designated representative or representatives, the latter shall have returned the same to the Corporation with his rejection noted thereon or appended thereto. It is agreed, however, that with respect to any contract so rejected by the Producer, the Producer shall have thirty (30) days time from the date of submission to him or his said representative or representatives of the original contract, within which to obtain, in respect to the exhibition zone or territory affected, and present to the Corporation a more favorable contract than the contract rejected, and failing to do so, the original contract presented by the Corporation to the Producer shall ipso facto be deemed approved, unless, however, at the time of such rejection, same is made final by the Producer or his said representative or representatives by words noted on said contract or appended thereto, stating that such rejection is final or words to that effect, in which event the provisions hereof regarding ipso facto approval shall not apply to said contract, and any contract finally rejected in said manner shall not be made or entered into by the Corporation, unless subsequently approved as aforesaid by the Producer or his representative.

Anything herein contained to the contrary notwithstanding, it is agreed that where the Producer or his said designated representative or representatives shall in advance, in writing or otherwise, agree with the Corporation or its representative upon a price or rental for the exhibition of any of the motion pictures covered by these presents in any particular theatre, in such event it shall not be necessary for the Corporation to submit such contracts

for approval to the Producer or his said representative or representatives; but in every such case, however, the contract shall first be executed by or on behalf of the Corporation and thereafter be submitted to the Producer or his said representative or representatives, who shall thereupon automatically affix the Producer's approval on such contract. The provisions contained in this paragraph shall operate until such time as the Producer may elect to discontinue this plan and shall so notify the Corporation in writing. After receipt of such notice by the Corporation, the method of approval hereinbefore in this subdivision referred to shall be in full force and effect as though the provisions set forth in this paragraph were omitted from this agreement.

It is understood that all contracts for the exhibition of pictures in theatres located in territory where the Corporation does not have its own exchanges shall be approved at the Producer's New York office by his representative, duly authorized and appointed for said purpose, but in the event that no such approval is obtained or that any such contract presented for approval be rejected, the Corporation shall not have the right to exhibit or otherwise exploit or enter into a contract for the exhibition or other exploitation of the photoplay in question under such contract or proposed contract.

In addition to said original exhibitors' contracts which are to be submitted to the Producer or his representative for approval as above provided, the Corporation shall submit to the Producer, or his designated representative or representatives, a duplicate original executed copy of each such contract, which is intended to serve as an office copy for the files of the Producer, such second copy to be submitted to the producer or his said representative or representatives simultaneously with the original exhibitors' contracts hereinabove referred to.

(c) The Producer agrees to pay to the Corporation a percentage on the net profits derived from the roadshowing of any of the photoplays covered by this agreement, in the

event of his roadshowing any of such photoplays, within thirty (30) days from the closing of the roadshows of such photoplay. The amount of such percentage shall be determined by the chairman of the board of directors of the Corporation and the Producer, (or in the case of the assignment of this contract to a corporation, then by the chairman of the board of directors of the Corporation and the chairman of the board of directors of the Producer), and in the event of their inability to agree, then such amount shall be determined by a neutral third person to be selected by them; but in no event shall said percentage to be paid to the Corporation exceed ten per cent (10%) unless the producer expressly consents thereto. In the event of the chairman of the board of directors of the Corporation being the Producer, the Producer agrees that the Corporation may have as its representative such person as the board of directors of the Corporation may determine.

FIFTH:

(a) All moneys derived from the license to use each of the aforesaid photoplays for exhibition purposes shall be divided and belong to the parties hereto as follows:

In United States	**75% to the said Producer and 25% to the Corporation**
Dominion of Canada, Newfoundland and Alaska, British Isles and Australasia	**70% to the said Producer —and— 30% to the said Corporation**
Continental Europe, South America, Far East, Cuba, and Mexico	**60% to the said Producer and 40% to the said Corporation**
Other territories not specifically mentioned	**Not exceeding 40% to the Corporation, the balance to the Producer.**

The aforesaid consideration shall include all receipts of every kind and character derived from the use of said photoplays by said Corporation or by the Producer through the Corporation, except from the sale of lithographs, it being intended that the term "all moneys" shall for purposes of this agreement mean and be construed to mean "gross receipts" and shall include all sums of money received by the Corporation or by any of its exchanges, subsidiary or affiliated corporations or other agents owned or controlled by it (both domestic and foreign) from any sources whatsoever for the right, license or privilege to exhibit, exploit or otherwise deal with motion pictures delivered pursuant to this agreement without any deduction therefrom whatsoever, excepting, however, that moneys derived from the sale of lithographs shall not be regarded as part of the "gross receipts"; and said "gross receipts" shall not be diminished by but shall include the amount of any allowances, rebates or deductions allowed by the Corporation, except where the Producer has consented in writing to a different arrangement, to any of its respective exchanges subsidiary or affiliated corporations, officers, directors, stockholders, members, agents or agencies owned or controlled by it or others, (the word "others" not to be limited or restricted in its meaning), in connection with the distribution, exhibition, exploitation or other disposition by them or any of them of any of the motion pictures covered hereby, it being agreed that the cost of prints shall be defrayed as hereinabove in this agreement specifically set forth, and that the cost of all advertising, (except special advertising done by the Producer), and that all rents, fixed charges, operating expenses of every kind and description, all costs, taxes (except as hereinabove otherwise specifically provided), and salaries, disbursements and expenses of every nature, kind and description in any way connected, directly or indirectly, with the conduct and operation of the Corporation's business and/or any of its exchanges, subsidiary or affiliated corporations or other agents or agencies owned

or controlled by it, and the business of the booking, distribution and exploitation of said motion pictures and the collection of all rentals or other sums, are assumed and to be borne solely by the Corporation and shall not be deducted from the "gross receipts" as hereinbefore defined.

The aforesaid moneys belonging or payable to said Producer shall be paid or caused to be paid to the Producer by the Corporation in the United States of America and Dominion of Canada, within three (3) weeks from the end of each week in which contracts have been performed, by which is meant the pictures have been exhibited and the money received by the Corporation, or any of its exchanges, subsidiary or affiliated corporations, or other agents or agencies owned or controlled by it, from the use of such photoplay, and in parts of the world outside of the United States of America and the Dominion of Canada, the aforesaid moneys shall be paid to the Producer within forty-five (45) days after the moneys have been so received or in the manner provided in contracts approved by the Producer pertaining to the marketing and turning to account the said photoplay in the said foreign territory.

All payments shall be accompanied by true and accurate statements showing the details of each rental for which payment is made, including the name of the theatre, the dates when exhibited, and the rental or consideration paid for the use of the same, and with respect to foreign territories including also the amounts received as rental or consideration expressed in the standard currency of such foreign country, where payment is made to the Corporation in currency other than American currency, and also the equivalent amount in American currency and the rate of exchange used as the basis of said translation of currency.

In other parts of the world where the Corporation licenses a person or corporation other than itself to market and turn to account the aforesaid photoplay, said Cor-

poration shall receive five per cent (5%) and said Producer ninety-five per cent (95%) of all moneys derived from the licensing of such person or corporation to market and turn to account said photoplays in such other parts of the world. Such license can only be granted by the Corporation with the written consent of the Producer first had and obtained.

The Corporation further agrees to furnish to the Producer after the release by it of each motion picture, within three (3) weeks from the end of each week, an accurate statement of all contracts made by or for the Corporation with exchanges, exhibitors and others for the right to exhibit, exploit or otherwise deal with positive prints made of the negatives pursuant to this agreement. Each of the statements referred to in this article shall be certified to by a duly authorized representative of the Corporation and each of said statements shall be a separate statement covering one of the pictures referred to in these presents, and shall not cover or apply to any other picture. Any errors or omissions in any such statement may be corrected in any subsequent statements.

The Corporation shall be deemed to operate its own exchanges in any locality where it either owns or controls the exchanges itself, directly or indirectly, or it or the stockholders of said Corporation own fifty per cent (50%) or more of the capital stock of the corporation that does operate those exchanges. With respect to territories in which the Corporation operates its own exchanges, as herein defined, the Corporation agrees to distribute the pictures covered by these presents through said exchanges, except where the Producer's consent to a different arrangement is first obtained in writing.

(b) The parties hereto agree that in the event of the Corporation violating any of the premises, covenants and obligations of the Corporation, to be kept and performed pursuant to this agreement, that the Corporation shall have thirty (30) days in which to rectify such violation

and comply with this contract after the mailing of a notice to that effect by registered letter sent by the Producer or his representative to the principal office of the Corporation, located in New York City, and to Douglas Fairbanks, David W. Griffith, Mary Pickford and Charles Chaplin, or so many of them as are then producing motion pictures which are being distributed by the Corporation, addressed to their last known respective business offices in either the City of New York or the City of Los Angeles, California, but said notice may be served upon said Corporation by personal service thereof upon any of its directors, officers or executive heads other than the Producer, and with respect to the said four named persons, to-wit, Douglas Fairbanks, David W. Griffith, Mary Pickford and Charles Chaplin, by personal service upon them; and until after the expiration of said thirty (30) days, the Corporation shall not be deemed to be in default. But if said violation or failure to comply with this agreement be not remedied or rectified within said period of thirty (30) days said Corporation shall be deemed to be in default and the Producer shall thereafter have the right to terminate this agreement by mailing under registered cover, addressed to the Corporation at its New York City address, or by personal service upon any of the officers, directors or executive heads of the Corporation, other than the Producer, a written notice to the effect that on account of such breach the Producer elects to terminate as of a date to be specified in such notice, the rights conferred on such Corporation with respect to all motion pictures covered by this agreement or with respect to all future pictures required to be delivered to the Corporation hereunder or with respect to certain named motion pictures, at the option of the Producer as exercised in such notice, and this agreement shall ipso facto thereupon terminate upon the date and to the extent specified in such notice. The rights herein granted to the Producer are in addition to all other rights which he may have at law or in equity. In the event of such termination of this

agreement, the Producer shall carry out all unfulfilled contracts entered into by the Corporation, pursuant to this agreement with the exhibitors for the exhibition of any of the motion picture photoplays of the Producer covered by these presents with respect to which this agreement has been so terminated, provided, however, that the Producer shall have received in full the rental consideration provided for in such exhibitors' contracts, the Producer in such case to pay to the Corporation a reasonable amount not exceeding the percentage hereinbefore provided for its services in the procuring of such contract or contracts, and provided, further, that such exhibitor or exhibitors shall faithfully and fully carry out and perform the terms of such exhibitors' contract or contracts on his or their part to be performed. It being intended and agreed that the Producer shall not be bound to carry out such unfulfilled contract or contracts entered into by the Corporation with exhibitors unless said Producer has been so fully paid his share of the rental consideration regardless of whether or not such exhibitor or exhibitors have theretofore made payment, either by way of advance or otherwise, to such Corporation.

(c) In the event that the Corporation shall be adjudged a bankrupt in proceedings instituted by or against it or take advantage of the insolvency laws of any state, territory or country or a receiver, trustee or other court officer of its property be appointed or in the event of the voluntary or involuntary dissolution of the Corporation, then, and in any one of said events, the Producer shall have the right to terminate and cancel these presents with respect to all pictures covered by this agreement or with respect to all future pictures required to be delivered to the Corporation hereunder or with respect to certain named motion pictures at the option of the Producer, as exercised, in a notice to be served upon the Corporation as hereinafter more specifically provided, and in addition thereto, the Producer shall become revested with all the rights,

licenses and privileges by this agreement conferred upon the Corporation with respect to all of the motion pictures delivered hereunder prior to the happening of any one or more of said events or such of said pictures as may be referred to in said notice, and such rights, licenses and privileges in the Corporation, its legal representatives or those claiming under it or them shall cease, terminate and come to an end. The election of the Producer to terminate this agreement and revest himself with the rights granted to the Corporation in accordance with the foregoing provisions of this Article shall be signified by the Producer by his sending under registered cover to the legal representatives of the Corporation at the office of the Corporation in the City of New York a written notice to the effect that pursuant to the provisions of this Article he elects to terminate, as of the date to be specified in such notice, the rights conferred upon the Corporation with respect to all or any of the motion pictures covered by these presents as specified in such notice.

(d) In the event of the termination by the Producer of this agreement for any cause specified herein, or otherwise, the Producer with respect to the pictures covered by these presents or any of them, as the case may be, shall after such termination be relieved and released of each and every obligation to make or tender future deliveries to the Corporation of any of the motion pictures called for by these presents and shall have the right to take and repossess himself of the negatives and all positive prints made therefrom wherever the same may be found and all rights connected therewith of all motion pictures delivered to the Corporation hereunder or such of them, if any, as are affected by such termination, as the case may be, without liability therefor to any person, firm or corporation whatsoever, and without obligation on his part to carry out and perform any contracts in respect to such motion pictures which may have been made by the Corporation with customers, lessees, licensees, exhibitors or others,

save and except, however, that in the event of such termination for any cause specified in subdivision (c) of this Article, it is agreed that concurrently with such termination and the reversion of rights to the Producer as hereinabove provided, the Producer agrees with respect to the motion picture or motion pictures affected by such termination to take over, carry out and perform any unfulfilled contracts made by the Corporation for the distribution, exhibition or exploitation of any of said motion pictures, but said agreement on the part of the Producer to complete unfulfilled contracts shall be binding upon the Producer only if the persons, firms or corporations with whom any of such contracts shall have been made by the Corporation shall faithfully carry out and perform the terms thereof on their part to be performed and shall promptly remit to the Producer, or if remitted to the legal representatives of the Corporation, they shall promptly forward to the Producer any and all sums which under the terms of said contracts made by the Corporation with such persons, firms or corporations shall be required to be paid, the Corporation, however, to receive a reasonable amount not exceeding the percentage hereinbefore provided for its services in the procuring of such contract or contracts, such sums to be deducted by the Corporation from any amounts in its possession as belonging to the Producer, it being intended and agreed that the Producer shall not be bound to carry out such unfulfilled contract or contracts entered into by the Corporation with exhibitors unless such Producer has been so fully paid his share of the rental consideration regardless of whether or not such exhibitor or exhibitors have theretofore made payment either by way of advance or otherwise to said Corporation; and upon such termination the Corporation expressly agrees to deliver or cause to be delivered to the Producer all such negatives and positive prints of said motion pictures.

(e) In the event of the happening of any of the contingencies above specified in subdivisions (b), (c) and

(d) hereof, and pursuant to which the Producer terminates this agreement with the Corporation, from and after such notice of termination, the Producer shall in addition to all his other rights have a first lien against the Corporation's share, if any, of the gross receipts thereafter derived from or received by the Corporation on account of the distribution, exploitation, exhibition or other disposition of any of the motion pictures covered by these presents, to the extent, however, of any sums which may be due and owing from the Corporation to the Producer at the time of the happening of any of said contingencies.

SEVENTH:

(a) The Corporation does hereby purchase and acquire, and by these presents has purchased and acquired from said Producer, the exclusive right, license and privilege to market, turn to account, to exhibit, distribute or cause to be exhibited or distributed for exhibition purposes, the aforesaid series of at least two (2) and not more than ten (10) photoplays per year, to be produced by the Producer for and during the aforesaid period of ten (10) years beginning the 1st day of June, 1926, pursuant to all the terms, conditions and provisions on the part of the Corporation to be kept and performed as in this contract set forth.

(b) The Corporation agrees to provide, where reasonably feasible, through ownership or contract relation and for the term hereof throughout such portions of the world, which are included in this agreement, where motion pictures of Pickford, Fairbanks, Charles Chaplin and/or Norma Talmadge are now being exhibited, or during the term hereof will be exhibited, exchanges or other method of distribution of sufficient number to reasonably satisfy the demand of such photoplays, in all of the respective divisions of said territory, and to offer said photoplays for exhibition purposes for so much of the aforesaid per-

hals of this contract, as applies to said territory, as there may be demand for the use and exhibition of such photoplays in said territory.

(c) The Corporation agrees that the release date for exhibition purposes in the United States of America and the Dominion of Canada, shall be the respective dates designated by said Producer, which dates shall be at least forty (40) days from, and within one hundred and twenty (120) days of the date of delivery of the negatives and positive copies of each of the aforesaid photoplays by the Producer to the Corporation, as herein provided. Such photoplays shall be offered for exhibition purposes in the United States of America, and the Dominion of Canada, from that date during the entire period of the license of such photoplays or so long as there is a reasonable demand for the same, not to exceed, however, the period of license, as herein provided, and in other territory covered by this agreement, as the same can be reasonably marketed, and as long as the demand for the use of said photoplays in such territory warrants, not to exceed, however, the periods of license as herein provided.

The Corporation agrees that it will release each of the motion pictures delivered to it hereunder as quickly, expeditiously and continuously as may be practicable and feasible and to the best interests of the Producer.

(d) The parties hereto agree that any waiver by said Producer or the Corporation, of any breach of any kind or character whatsoever by the other, whether such waiver be direct or implied, shall not be construed as a continuing waiver of, or consent to, any subsequent breach of this contract on the part of the other, and particularly as regards the making and delivery of the statements and of the keeping of the accounts, and of the delivery of the photoplays herein provided.

(e) The Corporation agrees to keep true, complete and accurate books of account and records in which shall

be entered all details of every kind and character pertaining to the business of this enterprise and the distribution and exploitation of the pictures covered by these presents, and all contracts pertaining to the marketing and exhibiting and exploiting of said photoplays from the various theatres, or other places of exhibition in which they are exhibited, it being more particularly intended and agreed that the Corporation shall keep separate accounts and records for the motion pictures covered by these presents. The Producer or his authorized representative or accountant or accountants shall have the right to an examination of the books of account and other records and of all contracts, documents, papers or other material in the possession or under control of the corporation or any of its exchanges or agents, and shall have full power and free access thereto for said purpose and for the further purpose of making extracts therefrom or summaries thereof at all reasonable hours of the day during which the offices of the Corporation or said exchanges or agents shall be open.

EIGHTH:

(a) Said Corporation and said Producer agree that this contract is personal in respect to each of the parties hereto, and that neither can assign the same nor can the same be transferred by voluntary act, by operation of law or otherwise, without the written consent of the other first had and obtained, except as follows:

It is agreed that the Producer may assign this contract to a corporation, that he is about to organize or cause to be organized for the purpose of financing and/or producing motion picture photoplays, which shall have a capital of a million dollars or more actually paid in in cash or subscriptions for the same from persons or corporations responsible financially for their subscriptions, and that such corporation shall enter into a contract with Joseph M. Schenck under which he agrees to be in charge of the

production of such photoplays for the period of time similar to the period of this agreement; and provided further, that such assignment shall be evidenced by an instrument in writing, duly executed under seal and acknowledged by the assignee and delivered to the Corporation, wherein and whereby such assignee shall accept and assume all the terms and covenants of this agreement to be kept and performed by said Producer and to become personally bound to comply therewith.

It is agreed further in the event of the compliance with each of the above provisions, that Joseph M. Schenck shall be released from personal responsibility relative to this agreement.

It is further agreed that no further assignment of such contract can be made by the corporation to which this contract had been assigned by the Producer, by involuntary act, by operation of law, or otherwise, without the written consent of the Corporation first had and obtained.

NINTH:

(a) The Corporation agrees that the Producer may produce and deliver the aforesaid photoplays at such times as the Producer may determine, but not oftener than one every four weeks and not less than two (2) and not more than ten (10) photoplays in any one year of the period of this agreement.

(b) The Corporation agrees that said Producer may produce, if he so elects, not more than one (1) so-termed unusual or special motion picture per year of at least ten thousand lineal feet in length, and such motion picture shall not be included or covered by this agreement, provided the production of such motion picture does not prevent said Producer from producing at least two (2) of such series of photoplays in such year as is herein provided; and such unusual or special motion picture shall not be released for exhibition purposes until said Pro-

ducer shall have delivered the minimum number of said photoplays to said Corporation for and during the year in question.

And, provided further, that in releasing or exhibiting each such unusual or special motion picture, the Producer shall provide by his releasing or exhibiting contracts that the admission to be charged by any exhibitor shall be at least fifty percent (50%) more than the usual and customary prices of admission in that particular motion picture theatre in which the photoplay is being exhibited. Such unusual or special motion picture may be exhibited in any legitimate theatre by the Producer without increase in prices above the customary prices of such legitimate theatre. When the aforesaid photoplay becomes available for exhibition in motion picture theatres, the Producer and the Corporation agree that such photoplay shall be distributed by the Corporation, pursuant to the terms, conditions and provisions of this contract, in the same manner as provided for the other photoplays of the Producer covered by this agreement.

TENTH:

(a) The Corporation agrees to properly care for the negatives and still negatives of the aforesaid series of photoplays in fireproof vaults, except at such times as it is necessary to have them removed for the purpose of making prints of the same, and to return such negatives and all positive copies and still negatives then in existence, upon the expiration of the respective periods of the license of each of such photoplays as in Article Third, subdivision (a) hereof provided, or the sooner termination of this contract, to said Producer, the negatives to be in the same condition as when delivered, subject to reasonable wear and tear occasioned by usage. Should said Corporation be unable to return any of the negatives or positive prints or still negatives because of loss through

their own destruction, or because of any act beyond the control of said Corporation, or its employees, it shall provide in lieu thereof, reasonable satisfactory proof by affidavit of such loss or destruction to said Producer.

ELEVENTH:

INFRINGEMENTS.

(a) Said Producer agrees to indemnify and hold harmless the Corporation on account of and against any claims, demands or suits which may be made or brought by third parties based upon a violation or alleged violation of copyright or based upon a claim or alleged claim of ownership of the motion picture rights in and to said photoplay or any other rights with which said photoplay conflicts, questioning the right, license and privilege of said Corporation, its exchanges, members and licensees to use such photoplays in the full exercise of the rights hereto granted or purported to be granted to the Corporation by said Producer, and said Producer agrees to join in and conduct the defense of any such claim or litigation. The cost and expense of such litigation shall be defrayed in accordance with the general custom existing between the Corporation and Pickford and/or Fairbanks and/or Chaplin, but in the event that there is no custom governing such situation, the cost and expense of such litigation or other proceeding shall be divided between the parties hereto in proportion to which they divide the receipts of the motion picture in question in the particular country where such action arose.

(b) The Corporation agrees to promptly begin and prosecute all actions necessary to enjoin and prosecute any unlawful use of said photoplays or the infringement of the copyright thereof within the territory covered by this agreement.

TWELFTH:

(a) Said Producer does hereby constitute and empower the Corporation as attorney-in-fact to procure, and said Corporation does agree to procure copyrights in the countries of North America and in the United Kingdom of Great Britain and Ireland or in such other country or countries as the Producer may in writing designate, where copyrights are procurable, of each of said photoplays in the name of the said Producer at the expense of the Corporation, and the Producer agrees to assist the Corporation to procure such copyright by furnishing such positive copies of said photoplays or other material as the Corporation may reasonably demand in writing and require for said purpose, but the Producer reserves the right to copyright such photoplays himself in the territories referred to in this Article, or anywhere else in the world, and in the event that the Producer exercises this right in connection with any one or more photoplays the Corporation will be relieved of all expenses or obligation connected with the copyright thereof.

THIRTEENTH:

CENSORSHIP CLAUSE.

(a) Should any legally constituted Board of Censors in the United States of America or Canada, having power and authority to prevent the circulation or distribution of photoplays, condemn or prohibit the exhibition of any such photoplay, or require the excision of any substantial portion of any such photoplay, the Producer agrees to make reasonable effort to replace or rearrange that portion of said photoplay so condemned, with reasonable promptness if same be practicable and desirable, the opinion of said Producer to be final in said matter.

FOURTEENTH:

The parties hereto agree that this agreement shall be construed as in no sense a copartnership between the parties hereto, and that either shall have no authority to bind the other as his representative in any way, shape or form, but the provisions of this Article are not intended in any way to destroy or diminish the license granted to the Corporation with respect to the motion pictures covered by these presents as in this agreement set forth.

FIFTEENTH:

The Corporation and Producer agree that whatever changes are made in the terms that shall be made applicable to all of the photoplays in which Charles Chaplin, Mary Pickford, Douglas Fairbanks and Norma Talmadge appear respectively and individually, such change of terms shall likewise apply to this contract, and this contract shall be amended accordingly from time to time to such effect.

In the event of such change of terms affecting the contract of only one of such artists and not all of such artists, then it shall be optional with the Producer to elect within thirty days of notice of such change of terms being sent to him, to adopt or not to adopt such change.

In the event that at any time while this agreement is in effect the Corporation is not receiving for distribution new photoplays produced by and starring any of the following, to wit: Charles Chaplin, Mary Pickford, Douglas Fairbanks and Norma Talmadge, and that at such time the Corporation is receiving new photoplays for distribution, produced by others than the Producer, then: (a) if the terms of distribution of all new photoplays then being received by the Corporation for distribution, produced by others than the Producer or his assignee are modified, the same terms as thus modified shall be applicable as between the Corporation and the Producer under this agreement,

and this agreement shall be deemed amended from time to time accordingly to such effect; or (b) in the terms of distribution of new photoplays then being received by the Corporation for distribution, of one or more such producers other than the Producer, are modified, but such modification does not affect all producers other than the Producer, then it shall be optional with the Producer to elect, within thirty (30) days of notice of such change of terms being sent to him, to adopt or not to adopt such change.

SIXTEENTH:

It is agreed by the Corporation and the Producer that the aforesaid contract dated the 22nd day of November, 1924, between the aforesaid parties as the same affects the aforesaid Joseph M. Schenck and the United Artists Corporation, shall remain in full force and effect except as in this agreement modified.

SEVENTEENTH:

This contract is binding upon the parties hereto, their respective heirs, legal representatives and assigns except as hereinbefore provided. This contract shall be construed and enforced pursuant to the laws of the State of New York.

EIGHTEENTH:

It is agreed that the photoplays to be provided by the Producer or distributed by the Corporation, shall be accorded equal advertising and publicity as the photoplays of Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, it being the intention of the parties hereto that the advertising and publicity afforded the photoplays of the Producer shall be on a parity with the advertising afforded by the Corporation to the photoplays of Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith.

In witness whereof, the parties to this agreement have executed the same, the day and year first above written.

.....(L. S.)
UNITED ARTISTS CORPORATION,

By.....

Attest:

.....

State of New York,
County of New York, } ss.:

On this day of May, 1926, before me personally came and appeared Joseph M. Schenck, to me known and known to me to be the individual described in and who executed the foregoing Instrument, and he duly acknowledged to me that he executed the same.

.....

STATE OF NEW YORK, }
COUNTY OF NEW YORK, } ss.:

On this day of May, 1936, before me personally came , to me known, who, being by me first duly sworn, did depose and say, that he resides that he is the of United Artists Corporation, the corporation described in and which executed the foregoing instrument; that he knows the seal of said Corporation; that the seal affixed to said instrument is such corporate seal; that it was affixed thereto by order of the Board of Directors of said Corporation; and that he signed his name thereto by like order.

.....

AMOUNT DUE D. W. G. INC. AS OF MAY 1, 1936

ON PLAYED AND RAINED BUSINESS

STATEMENTS DATED 4/3/36

COUNTRY	AMOUNT	
United States	$4,388.80	
Canada	3,722.68	
Cuba	1,461.63	
Mexico	3,491.70	
England	9,796.44	
Australia	1,588.80	
Japan	6,566.50	
Argentine	808.34	
Chile	1,134.04	
France	741.37	
Belgium	177.17	
Switzerland	68.40	
Czecho-Slavakia	348.79	
Spain	198.91	
Italy	313.29	
Finland	16.20	
Norway	217.33	
Sweden	101.28	
Denmark	104.10	
		26,461.25
Plus Income for Week Ending 4/10		2,200.00
		$28,661.25

BALANCE

	DUE		NET
UNITED STATES			
"Broken Blossoms"	$1,016.78		
"Love Flower"	1,523.95		
"Dream Street"	1,400.14		
"Way Down East"	5,084.41		
"Orphans of the Storm"	6,422.59		
"One Exciting Night"	3,278.99		
"White Rose"	4,915.23		
"America"	27,432.60		$ 4,[illegible],80
CANADA			
"Broken Blossoms"	$ 106.50		
"Love Flower"	13.69		
"Dream Street"	250.97		
"Way Down East"	534.06		
"Orphans of the Storm"	803.91		
"One Exciting Night"	516.18		
"White Rose"	502.51		
"America"	1,616.24		3,722.68
CUBA			
"Love Flower"	$ 6.00		
"Dream Street"	6.00		
"Way Down East"	120.00		
"Orphans of the Storm"	1,317.63		
"America"	12.00		1,461.63
MEXICO			
"Love Flower"	$ 135.11		
"Dream Street"	65.99		
"Way Down East"	645.75		
"Orphans of the Storm"	933.09		
"White Rose"	57.22		
"America"	1,554.62		3,491.78
ENGLAND			
"Dream Street"	£20 - 9 - 6		
"Way Down East"	50 - 7 - 0		
		£29 - 17 - 6	
Plus Remittances in transit:			
"Way Down East"		603 - 13 -10	
"America"		1448 - 3 - 5	
		£2021 - 19 - 9 @ 4.845	9,796.44
AUSTRALIA			
"Love Flower"	2 - 15 - 1		
"Dream Street"	3 - 3 - 6		
"Way Down East"	4 - 13 - 6		
"Orphans of the Storm"	3 - 1 - 0		
"White Rose"	17 - 15 - 3		
"America"	21 - 17 - 0		
		32 - 1 - 2	

				NET
Add Remittances in Transit				
"Love Flower"		10 - 0 - 0		
"Dream Street"		20 - 0 - 0		
"East"		20 - 0 - 0		
"Orphans"		20 - 0 - 0		
"Rose"		20 - 0 - 0		
"America"		240 - 0 - 0		
		327 - 10 -10	@ 4.845	1,588.60
JAPAN				
"Love Flower"	186.10			
"Dream Street"	92.65			
"Way Down East"	284.20			
"Orphans"	11.98			
"Rose"	1,047.64			
	$1,594.57 @ .46		$ 733.50	
Add Remittances in Transit				
"Love Flower"			500.00	
"Dream Street"			200.00	
"East"			1,100.00	
"Orphans"			1,000.00	
"Rose"			4,500.00	6,566.50
ARGENTINE				
"Love Flower"	$ 145.00			
"Dream Street"	855.66			
"Way Down East"	944.00			
"Orphans"	1,206.00			
"Rose"	2,188.22			
"America"	4,780.28			
		9,829.16		
Add Remittances in Transit				
"Dream Street"		850.00		
"East"		1,000.00		
"Orphans"		2,500.00		
"Rose"		2,500.00		
"America"		5,000.00		
		$2,020.84 @ .40		808.34
CHILE				
"Love Flower"	593.22			
"Dream Street"	60.00			
"East"	1,200.00			
"Orphans"	950.94			
"Rose"	1,322.96			
"America"	445.86			
		151.10		
Add Remittances in Transit				
"Street"		471.73		
"East"		4,114.37		
"Orphans"		988.20		
"Rose"		2,522.96		
"America"		1,345.86		
		$9,292.02 @ .12		1,124.04

	BALANCE DUE			NET
FRANCE				
"Love Flower"	$179.34			
"Dream Street"	388.05			
"Rose"	8,010.00			
"America"	1,110.00			
		2,619.64		
Add Remittances in Transit				
"Dream Street"		749.49		
"Rose"		13,131.21		
"America"		6,667.38		
		23,167.72	@ .032	741.37
BELGIUM				
"Rose"	150.00			
"America"	750.00			
		900.00		
Add Remittances in Transit				
"Rose"		1,965.00		
"America"		2,850.00		
		5,715.00	@ .031	177.17
SWITZERLAND				
"Love Flower"	120.00			
"America"	240.00			
		360.00	@ .19	68.40
CZECHO-SLAVAKIA				
"Love Flower"	120.00			
"Rose"	486.00			
"America"	3,186.00			
		3,792.00		
Add Remittances in Transit				
"Flower"		349.80		
"Street"		48.00		
"Rose"		907.80		
"America"		6,929.58		
		12,027.18	@ .029	348.79
SPAIN				
"Love Flower"	573.00			
"Street"	135.00			
"Rose"	1,513.20			
"America"	800.40			
		1,420.80	@ .14	198.91
ITALY				
"Love Flower"	2,602.45			
"Street"	130.20			
"Rose"	2,208.34			
"America"	7,024.84			
		6,500.53		
Add Remittances in Transit				
"Rose"		1,331.66		
		7,832.19	@ .04	313.29

	BALANCE DUE			NET
FINLAND				
"Love Flower"	810.00	@ .02		16.20
NORWAY				
"Rose"	13.88			
		13.88		
Add Remittances in Transit				
"Rose"		383.80		
"America"		637.83		
		1034.91	@	517.33
SWEDEN				
"America"	130.26			
		130.26		
Add Remittances in Transit				
"Rose"		173.26		
"America"		346.54		
		389.52	@ .26	101.28
DENMARK				
"America"	11.99			
Add Remittance in Transit	388.38			
	400.37	@		104.10

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH, INC. SHARE OF UNPLAYED BUSINESS

THROUGHOUT THE WORLD AT MAY 1ST, 1926

Domestic	$106,618.25
England	63,152.32
Australia	6,307.56
Japan	11,353.12
Argentine	2,705.03
Chile	67.68
France	602.19
Belgium	315.63
Czecho-Slavakia	109.40
Spain	39.80
Norway	53.05
Italy	1,402.00
Finland	18.24
	$ 191,724.29

The above does not include "One Exciting Night" foreign equity of approximately $12,000 which is pledged to S. K. Jacobs. Neither does it include "Isn't Life Wonderful" equity of approximately $40,000 which is pledged to Empire Trust Company.

SCHEDULE OF UNPLAYED BOOKINGS AT MAY 1, 1956

	SALES	PLAYED & BANKED	UNPLAYED	
	DOMESTIC (U.S. - CANADA - CUBA - MEXICO)			
"Broken Blossoms"	9,688,824.65	613,720.00	9,104.65	
"Love Flower"	412,242.39	401,250.00	10,992.39	
"Street"	555,297.51	542,352.37	12,945.14	
"East"	1,881,872.14	1,866,535.57	15,336.57	
"Orphans"	1,303,157.34	1,295,059.47	12,108.47	
"Night"	832,391.63	813,173.03	19,218.60	
"Rose"	496,302.98	476,921.81	19,981.17	
"America"	1,087,070.12	1,046,929.36	40,140.77	
	7,314,739.24	7,253,914.91	140,824.33	
D. W. G., Inc. Share 75%				105,618.25
	ENGLAND			
"Street"	£14519- 6-0	14199-15-6	319-10-6	
"East"	159153-16-9	142117-10-4	17035- 6-5	
"America"	14392- 4-3	13107- 3-4	1285- 0-11	
	£188064- 7-0	169424- 9-2	18639-17-10	
D. W. G., Inc. Share 70%			130480- 0--0	
U. S. Dollars @ 4.84				63,152.32
	AUSTRALIA			
"Love Flower"	4268-16-5	4098-16-5	170- 0- 0	
"Street"	4265-11-8	3979-10-2	286- 1- 6	
"East"	22390- 4-0	22243- 3-8	147- 0- 4	
"Orphans"	13711-15-4	13601-15-10	109-19- 6	
"Rose"	8626-10-6	8375-10-6	251- 0- 0	
"America"	2377-11-4	1479-16-1	897-15- 3	
	£55650- 9-3	53778-12-8	1861-16- 7	
D. W. G., Inc. Share 70%			1303- 4- 0	
U. S. Dollars @ 4.84				6,307.58
	JAPAN			
"Love Flower" Yen	25,964.16	23,469.16	2,495.00	
"Street"	31,084.16	22,919.12	8,165.04	
"East"	130,652.14	128,644.03	2,008.11	
"Orphans"	115,265.23	108,165.23	7,100.00	
"Rose"	33,076.11	23,616.11	9,460.00	
"America"	23,659.77	16,909.77	6,750.00	
	359,701.57	323,723.42	35,978.15	
D. W. G. Inc., Share 70%			25,184.71	
U. S. Dollars @ .45				11,333.12
	ARGENTINE			
"Love Flower" Pesos	11,578.60	9,707.00	1,871.60	
"Street"	8,115.65	7,457.85	657.80	
"East"	33,106.19	32,606.19	500.00	
"Orphans"	85,832.86	77,191.30	7,641.56	
"Rose"	26,070.15	26,070.15	- -	
"America"	27,233.75	26,633.75	600.00	
	191,937.20	179,666.24	11,270.96	
D. W. G., Inc. Share 60%			6,762.58	
U. S. Dollars @ .40				2,705.03

		SALES	PLAYED & PAYMENT	UNPLAYED	
			GREECE		
"Street"	(Drachmas)	7,809.87			
"East"		10,717.29			
Orphans"		39,815.89	39,815.89	- -	
"Rose"		13,115.05	13,115.05	- -	
"America"		20,380.74	19,880.74	500.00	
		91,239.61	90,299.61	940.00	
	D. W. G., Inc. Share 60%			564.00	
	U. S. Dollars @ .12				67.68
			FRANCE		
"Flower"	(Francs)	32,709.55	28,709.55	4,000.00	
"Street"		92,740.00	90,910.00	1,830.00	
"Rose"		117,253.05	111,178.05	6,075.00	
"America"		87,617.30	66,067.30	21,550.00	
		330,319.90	296,864.90	33,455.00	
	D. W. G., Inc. Share 60%			20,073.00	
	U. S. Dollars @ .03				602.19
			BELGIUM		
"Flower"	(Francs)	15,651.00	14,951.00	700.00	
"Street"		38,319.80	36,319.80	2,000.00	
"Rose"		73,065.00	68,615.00	4,450.00	
"America"		78,033.45	67,648.45	10,385.00	
		205,069.25	187,534.25	17,535.00	
	D. W. G., Inc. Share 60%			10,521.00	
	U. S. Dollars @ .03				315.63
			SWITZERLAND		
"Flower"		8,117.25	8,117.25	- -	
"Street"		14,664.25	14,664.25	- -	
"Rose"		9,863.60	9,863.60	- -	
"America"		8,046.30	8,046.30	- -	
		40,691.40	40,691.40	- -	
			No Unplayed Business		
			CZECHO-SLAVAKIA		
"Flower"	(Krowns)	37,267.64	36,772.64	495.00	
"Street"		105,364.38	105,364.38	- -	
"Rose"		114,280.69	110,105.69	4,075.00	
"America"		106,090.84	98,625.84	7,465.00	
		363,003.55	350,868.55	12,035.00	
	D. W. G., Inc. Share 60%			7,221.00	
	U. S. Dollars @ .029				109.40
			SPAIN		
"Flower"		13,347.00	13,106.00	241.00	
"Street"		19,347.00	19,291.00	56.00	
"Rose"		7,484.00	7,207.00	177.00	
"America"		- - -	- - - - -	- - -	
		40,178.00	39,604.00	474.00	
	D. W. G., Inc. Share 60%			284.40	
	U. S. Dollars @ .14				39.80

		SALES	PLAYED & BANKED	UNPLAYED	
			SWEDEN		
"Flower"	(Krona)	9,696.83	9,696.83	- - -	
"Street"		9,508.20	9,508.20	- - -	
"Rose"		13,003.96	13,003.96	- - -	
"America"		2,959.50	2,959.50	- - -	
		34,067.49	34,067.49	- - -	
			No Unplayed Business		
			DENMARK		
"Flower"	(Krone)	5,937.00	5,937.00	- - -	
"Street"		3,399.32	3,399.32	- - -	
"Rose"		7,487.77	7,487.77	- - -	
		9,065.00	9,065.00	- - -	
		25,829.09	25,829.09	- - -	
			No Unplayed Business		
			NORWAY		
"Flower"	(Krone)	8,771.00	8,675.93	95.07	
"Street"		5,946.41	5,946.41	- - -	
"Rose"		5,157.35	4,911.07	246.28	
"America"		5,332.51	5,252.80	79.71	
		25,207.27	24,786.21	421.06	
		D. W. G., Inc. Share 60%		252.64	
		U. S. Dollars @ .21			53.05
			ITALY		
"Flower"		18,050.00		18,050.00	
"Street"		15,050.00		15,050.00	
"Rose"		45,957.95	21,337.95	24,620.00	
"America"		14,420.60	13,720.60	700.00	
		93,478.55	35,058.55	58,420.00	
		D. W. G., Inc. Share 60%		35,052.00	
		U. S. Dollars @ .04			1402.00
			FINLAND		
"Flower"		22,850.73	22,330.73	520.00	
"Street"		25,272.09	24,272.09	1, 000.00	
"Rose"		- - -	- - -	- - -	
"America"		- - -	- - -	- - -	
		48,122.82	46,602.82	1,520.00	
		D. W. G., Inc. Share 60%		912.00	
		U. S. DOLLARS @ .02			18.24

May 1st, 1935.

Mr. H. A. Kluge,
R. H. Griffith, Inc.,
1476 Broadway,
New York,
N. Y.

Dear Mr. Kluge:

In confirmation of my verbal instructions given to you in December, this will authorize you to write off the books of the Corporation the following salaries which were accrued up to December 31st, 1934. This action was taken in view of the fact that the Corporation is not in sufficient funds to pay same:

A. Griffith Grey	$6,450.
A. H. T. Banzhaf	4,300.
Gerrit J. Lloyd	4,300.

Isotta Motors, Inc.
799 Fifth Ave.
New York

May 5, 1936.

Office of -
Mr. D. W. Griffith,
1476 Broadway,
New York, N.Y.

Attention of the Secretary, please

Dear Madam:

We beg to confirm our conversation of this morning to the effect that we are exceedingly sorry that on account of an accident which happened to the elevator in our service station building, it will not be possible for a few days, to take out the cabriolet in which Mr. Griffith is interested.

Might we suggest that the gentleman who has to investigate the mechanical condition of this car come to our service station any time at his convenience. For this purpose we are ready to go and get him with one of our cars at the studio in Long Island and take him to our service station where the car is at the present time.

We regret the inconvenience which is due to no fault of ours, and we remain entirely at Mr. Griffith's disposal.

Very truly yours,
ISOTTA MOTORS, INC.

E. de Paoli, Manager.

Typed by LP

May 3rd, 1926.

Mr. David J. Fox,
Ernst, Fox & Ohnes,
[illegible]

Dear Sir:

In accordance with my telephone conversation with you of last week, I am giving you the following information which is the unplayed business on "One Exciting Night" in foreign countries up to January 1st, 1926. These are the last complete figures available. You will note, however, that I do not include Continental Europe; this is due to the fact that the United Artists Corporation are revising their accounting system in that territory and it will be some time before I will be able to get these figures up. Cuba and Mexico are not shown for the reason that contracts are not taken in advance in these two countries.

The following figures show that there is an equity of approximately, $11,000 which you have presently in "One Exciting Night" Unplayed Business but however this amount is subject to some cancellations and reductions of contracts whereas on the other hand, it is subject to an increase due to the realization of new contracts. I trust this is the information you desire:

				Gross	Producer's Share
South America	1040.39	@	.40	416.16	369.70
Japan	7210.	@	.47	3388.70	2033.22
Australia	£253.0.0	@	4.85	1227.05	858.94
England	£2523.0.0	@	4.85	12236.55	8565.59

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS

May 3, 1926.

Houghton Mifflin Company,
2 Park Street,
Boston, Mass.

Gentlemen:

I wish to acknowledge receipt of your letter of April 28th and also of the three books mentioned therein.

However, due to the fact that he is very busy on his production "The Sorrows of Satan", Mr. Griffith is not reading any material just now, nor will he be in a position to do so for about two months yet. If you desire us to keep these books on file until Mr. Griffith has some leisure time we shall be pleased to do so. If not kindly advise me and I will return them to you.

Very truly yours,

Secretary to Mr. Griffith.

May 8, 1926.

Mr. Ray Coffman,
Manufacturers Trust Co.,
513 Fifth Avenue,
New York City.

Dear Mr. Coffman:

Enclosed herewith you will find check in the amount of $200 from Mr. Griffith to apply against the G. & H. Pictures Corporation note.

Will you kindly acknowledge same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

129

May 4th 1926.

Mr. J.C. Rosenthal,
American Society of Composers, Authors and
Publishers,
66 West 45th Street,
New York City.

Dear Mr. Rosenthal:

Your bill under date of April 1st sent to the Griffith Company for License Fee on musical score accompanying "WAY DOWN EAST" has been forwarded to me for attention and I beg to advise that the booking of "WAY DOWN EAST" has been discontinued and will possibly be discontinued for two or three years, when it will be reissued generally, at which time we will again advise you relative to this matter. We would therefore ask you to kindly cancel the within bill since there are only a few outstanding contracts, which the United Artists Company has taken prior to discontinuance of the bookings, that are still to be fulfilled, but comparatively speaking they are nil, and we therefore feel you should not make a charge for the fulfillment of the contracts which were taken prior to the date of discontinuance of bookings, viz April 1st last.

Thanking you for your courtesies in this matter and fully appreciating your kind co-operation in the past, I remain

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

May 6, 1926.

Dear Mr. Epping,

I haven't heard from you since you arrived there so am wondering if you are well and if everything is going nicely with you.

Enclosed you will find insurance certificate covering the last case sent by Interocean. I paid the bill which amounts to $15.00.

I also received a bill for you from Sulka for $9.00 covering 3 bow ties at $3.00 each purchased April 13th. You did not tell me about this before you left, so please let me know if I am to pay it.

I know you will be surprised to hear that Billy Hannon died last Friday. He died very suddenly, I believe. First had a nervous break down and then a slight stroke and his heart could not stand the strain. Quite a surprise to everyone, as he was only really sick about twenty-four hours.

Nothing else new, excepting the Jolson case comes up in about ten days.

Hope Mrs. Epping and Dorothy and yourself are well. My mother and I are keeping quite well. The weather here has been very cool these last few days, more like November than May. Hope the English strike doesn't affect you any.

Sincerely,

Hotel did not pay

GENE BUCK, PRESIDENT
JOHN PHILIP SOUSA, VICE PRESIDENT
LOUIS BERNSTEIN, VICE PRESIDENT

NATHAN BURKAN,
GENERAL COUNSEL

CHAS. K. HARRIS, SECRETARY
RAYMOND HUBBELL, TREASURER
JAY WITMARK, ASST. TREASURER

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

FIFTY-SIX WEST FORTY-FIFTH STREET
NEW YORK CITY

J. C. ROSENTHAL,
GENERAL MANAGER

May 5, 1926.

Mr. Albert H. T. Banzhaf,
Bush Terminal Building,
New York City.

Dear Mr. Banzhaf:

I have yours of the 4th and in accordance therewith, will cancel the agreement with D. W. Griffith, Inc. covering the license to perform the music of our members in connection with "Way Down East".

I desire to express my thanks for your courtesies herein and if, at any time, I can be of service to you, please do not hesitate to call on me.

Yours very truly,

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS,

J. C. Rosenthal,
General Manager.

JCR GW

FICTION
BIOGRAPHY
NATURE SERIES

CHILDREN'S STORIES
JUVENILE VERSE
SPECIAL ARTICLES

HOUGHTON MIFFLIN COMPANY

SYNDICATE BUREAU
W. H. PRATT : MANAGER
4 PARK STREET : BOSTON

May 5, 1926

G. W. Conway, Secretary to Mr. Griffith
1476 Broadway, New York, N. Y.

Dear Mr. Conway,

We should be glad to have you keep the three books which we sent for Mr. Griffith's consideration, until he has some leisure time to give to reading. We shall appreciate hearing from him at that time. Thank you for writing us.

Yours very truly,

HOUGHTON MIFFLIN COMPANY

W

Greenwood, Ky.
May 6, 1884

Mr. Gilbert H. T. Broughton,

Dear Sir,

Please give the enclosed letter to Mr. Griffith and greatly oblige,

Sincerely,

Sallie B. Oglesby

Griffithsville, W. Va.

May 26, 1926

Mr. W. H. Griffith

Dear Uncle,

You should you will be surprised to hear from me, But you know your relations will crop up once in a while, We have had sickness in the family and money is scarce and there are so many things we need, I thought maybe you would send me a little present of some money first

whatever you have to spare,
What would look small to you
would look big to me, I
certainly will appreciate it
if you can do it.
Willie is as well as usual,
Your Father he is not very
strong this time.

I hope you are well
and will come to see us
soon. Your loving Cousin,

Sallie B. Oglesby

Be sure to mention
Nellie W. Cogshall
Greatbarch, Mo.
Route 1.

Isotta Motors, Inc.
729 Fifth Ave
New York

May 7, 1926.

Office of -
Mr. D. W. Griffith,
1476 Broadway,
New York, N.Y.

Attention of Miss Conway, Secretary to
Mr. Griffith!

Dear Madam!

Please be informed that we believe the elevator at our service station building will be in working order by next Monday at which time we shall take the liberty to communicate with you and try to make an appointment with Mr. Griffith for the second demonstration of the Isotta Fraschini cabriolet in which he is interested.

Always at your service, we remain,

Very truly yours,
ISOTTA MOTORS, INC.

E. de Paoli, Manager.

Typed by LP

May 7th, 1926.

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 which is to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

WILFRED VAN NORMAN LUCAS
LOS ANGELES CALIFORNIA

27 W. 74th
New York
May 9/26

My dear friend
of ancient days.

May I tell you how very deeply I appreciated the privilege of working again under your direction.

It seemed to roll back a veil of years from my life and recreate a delusion of youth.

Pray God it be not the last time our paths may parallel each other before we attain each our separate Nirvana.

I am not a friend maker, as the hooks of steel have always been swing outboard waiting for the signal to grapple, ever since we drifted asunder in the fog.

Thanks again.

Yours faithfully

Jamy Lucas.

To R.W.G

FRIENDSHIP
by Wilfred Lucas

As when fair Luna casts her magic spell
And shrouds the tranced Earth in silvern pall,
Bewering each sensate and insensate thing
With myriad times more beauties,
So Friendship's subtle power
Mayhap without our seeming will
Twines golden bands, endiamonded,
About the memory of Old Acquaintance,
Transmutes through Love's sweet alchemy
The baser metals of our minds
To dressless purity,
Plucks from heart-strings long mute
Rich overtones of Godlike harmony
And strews the ashes of all dead regrets
To gem the moonbeams' path
Pointing to Paradise.

May 10, 1926.

Mr. J. J. Gain,
Famous Players Lasky Corporation,
6th and Eleven Aves.,
Long Island City.

My dear Mr. Gain:

Enclosed herewith you will find jury notice for Mr. Griffith to appear on Wednesday, May 19th. Will you please take care of this and acknowledge receipt of this letter so I may know the letter reached you and the matter is being attended to.

Thanking you, and with kindest regards, I am

Yours very truly,

Secretary to Mr. Griffith.

RADIOGRAM

WORLD WIDE WIRELESS

RADIO CORPORATION OF AMERICA

IN CONNECTION WITH

"TRANSRADIO"

A.G. FUER DRAHTLOSEN UEBERSEE VERKEHR, BERLIN

"Via RCA"

THE ONLY DIRECT TELEGRAPHIC CONNECTION, "AMERICA-GERMANY"

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FORM NO. 1124

RECEIVED AT 64 BROAD STREET, NEW YORK, AT ——— M. DATE MAY 10 1925 ——— 192—

AGARE

PR399 FREIBURGBREISGAU 13 10TH 750PM

CONWAY

GREYGRIF NEWYORK

ADDRESS MAIL HINTERZARTEN BADEN GERMANY CABLES SAME NOTIFY

FRANKLIN REGARDS

TELEPHONE: HANOVER 1811

To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of the Radio Corporation. In telephone inquiries quote the number preceding the place of origin.

(COPY)

UNITED ARTISTS CORPORATION

72 Kyomachi

Kobe, May 10th, 1926

Letter No. 142

Mr. T. F. Mulrooney
Asst. Manager, Foreign Dept.,
United Artists Corp.,
New York City

Dear Mr. Mulrooney:

re "INTOLERANCE" - We have just learned from our Batavia office that some film importer in Dutch East Indies is showing "Intolerance and that the showing of this picture is likely to interfere badly with our showings of "Mother and the Law" and the "Fall of Babylon" which we are now about to release in Dutch East Indies. We are of the opinion that the rights for "Intolerance" in the various parts of the Far East already have expired, and would feel much obliged if you would find out if anybody has still got the right to show "Intolerance" in Dutch East Indies, or if these showings should be stopped as illegal.

Yours very truly,

UNITED ARTISTS CORPORATION

(Signed) Johs. Albeck

General Manager for the Far East

May 10, 1926.

Postmaster,
U. S. Postoffice,
Long Island City, N. Y.

Dear Sir:

In reply to your recent letter regarding claim of A. B. Martin of Los Angeles, Calif., kindly be advised that after diligent search I can find no trace of any such package. It is quite possible, inasmuch as it was addressed to Mr. Griffith at Hollywood and as Mr. Griffith has not been in Hollywood in some years, it became lost in transit being forwarded to the Famous Players Studio.

Mr. Griffith does not recall having received any such package and it did not pass through the writer's hands, who handles all of Mr. Griffith's correspondance addressed either to the Famous Players Studio or this office.

If we can be of any further service to you we will be pleased to lend our best efforts.

Very truly yours,

Secretary to Mr. Griffith.

May 10, 1926.

Mr. H. Ray Hoffman,
Manufacturers Trust Co.,
43rd St & 5th Ave.,
New York City.

Dear Sir:

Enclosed herewith you will find Mr. Griffith's check in the amount of $200 to apply on note of the G. & H. Pictures Corporation. Kindly acknowledge receipt of same, and oblige

Yours very truly,

Secretary to Mr. Griffith.

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
COURTLAND SMITH
SECRETARY

May 11, 1926.

OFFICE OF THE PRESIDENT

CONFIDENTIAL

FOR INFORMATION OF MEMBERS ONLY.

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
1107 Longacre Bldg.,
New York City.

Dear Mr. Griffith:

In line with the purpose to exercise every possible care to the end that only books or plays which are of the right type are used for screen presentation; to avoid the picturization of books or plays which can be produced only after such changes as to leave the producer subject to a charge of deception; to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, a thing equally reprehensible; and further to endeavor "to establish and maintain the highest possible moral and artistic standards of motion picture production", the following communication has been received by this office, indicating the opinion of the members as to what they should do in their efforts to carry out these purposes, since April 30, 1926, on which date we notified all our members that certain books and plays had been rejected for picturization by certain of our members:

From a distributing and producing member advice received today, May 11, 1926, that they have declined to produce "Lulu Belle", this rejection being made on May 10, 1926.

With kindest regards, I am

Sincerely yours,

Will H. Hays

hmh

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 1270

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN OF THE BOARD OF DIRECTORS
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

May 13th, 1926.

G & M Distributing Corp.,
1107 Longacre Bldg.,
New York City.

Gentlemen:-

We have deposited to your account in the Manufacturers Trust Co., the sum of $43.45 - the equivalent of £10.0.0 @ 4.34½ cabled to us May 7th, 1926 - and received May 10th, 1926 - from the United Artists (Aust.) Ltd., on account of HIS DARKER SELF.

Very truly yours,
UNITED ARTISTS CORPORATION

Comptroller
F.A. Beach

JB:NG

May 13th, 1926.

Mr. Elmer Clifton,
441 Lexington Avenue,
New York,
N. Y.

Dear Mr. Clifton:

We are enclosing herewith, our check in the amount of $1,000 as part payment on our note in the amount of $2,000 which matures on May 17th.

We regret exceedingly the circumstances are such that we must ask your kind indulgence in granting us an extention on this note. If you will be so kind as to forward us an invoice covering the interest charges on the notes which we have already paid plus the interest on the enclosed note, we will include it in our check in payment of this new note when it becomes due.

Kindly accept our thanks for your courtesy.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC. 2

Henry Ford
Dearborn, Mich

May
12th
1926

Mr Henry Neil
Hotel MacAlpin
Broadway at 34th St
New York City

My dear Judge:

Your letter of May 6th received.

Mr Ford is acquainted with Mr Griffith - he having been at Dearborn several years ago.

I may be in New York shortly and if so I will be glad to get in touch with you.

Very truly yours

E. G. LIEBOLD

General Secretary to HENRY FORD

EGL:H
This letter was dictated by Mr. Liebold, but he was obliged to leave the office before reading it.

JUDGE HENRY NEIL
Gallatin Hotel,
New York City.

G. BERNARD SHAW AND THE MOVIES

By
Judge Henry Neil

Cecil B. DeMille said to me - "If you can get Shaw to write a scenario for a moving picture, I would like to produce it." George Bernard Shaw undoubtedly is the greatest playwright of the day.

During my last visit to London, I gave a series of luncheons at the Savoy hotel. One day, as my luncheon guests I had G. Bernard Shaw and Sir Hall Caine. Although both had been prominent in the literary field and residents of London for nearly half a century, they had never before been together.

Shaw related to us that he did not use alcoholic drinks, tobacco, tea or coffee, nor did he eat meat, mustard or any other substances, which he termed "poisonous", because his father had used them and had said to Shaw, "I am a failure don't do as I have done." Shaw loves his own body and brains sufficiently to keep them free from harmful foods and injurious habits. His skin is as clear and clean as a perfect baby's. He looks as though he was thoroughly scrubbed inside and out every day of his life.

Arthur Brisbane says that Shaw has the clearest brain of any person now living. And Shaw admits it. He does not shave or use soap on his face. I have searched the world for an example of the effect of a perfect diet. Shaw is the most outstanding that I have found. He is seventy, strong, alert, clean skinned and clear headed. No poisons in his digestive organs to muddle his brain.

A few days later I again had Shaw as a guest as well as David W. Griffith, the great American movie director.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

A very lively conversation was carried on between Shaw and Griffith for nearly two hours. I hardly had a chance to get a word in edgeways. The technique of speaking, plays and moving pictures were gone over in minute detail. I listened with delight. Here were two of the world's greatest experts giving each to the other the benefits of their wonderful experience. When Shaw left to go home, Griffith and I watched him walk down the Strand. Griffith said "He is a most wonderful man. I did enjoy talking to him."

Some time after Shaw wrote the following letter to me:

"I met Griffiths only once. I am rather concerned about him at present, because of a bogus interview that has been published here in one of the Sunday papers attributing to me a remark about him which might do him some harm. The interview is put forward as having taken place in Italy where I have just spent a couple of months. I absolutely refused to be interviewed and some American correspondent, in desperation, must have been eavesdropping. In private conversation I sometimes expatiate on the fact that as long as theatrical and film business is controlled by financial speculators who are no judges of art, and are quite unable to tell at sight, or on reading, whether a play or scenario is junk or good stuff, they are forced to value a production according to what it costs them. My own early plays were all as inexpensive as it is possible for a play to be. This, instead of being a recommendation, inspired the greatest mistrust. If I had introduced twenty superfluous actresses with nothing to do but wear costly fashionable dresses and draw large salaries, the theatre backers would have felt that the return would be as big as the investment. As it was, they could not be persuaded that half a dozen characters with incomes of less than £500 a year, in a

single interior representing a drawing room in a cheap suburb, could possibly succeed at a West End theatre. And I have cited as evidence of the same influence in the cinema the case of Mr. Griffiths, who found that if he produced an effect at a cost of ten cents no film financier would believe in it, whereas if he produced it at a cost of $5000, they would be greatly impressed. The result of that was that the dramatic point which I could achieve by a single figure passing through a single archway at a negligible cost was generally produced by building a city and engaging a crowd of several hundred people at a cost of many thousands of dollars. This was not Mr. Griffith's fault; it was the inevitable result of substituting financial control for artistic control. Its advantage was that it enabled Mr. Griffiths to enlarge the possibilities of the film, and thereby to enhance the value of my film rights very considerably. Even if the luncheon party at which you introduced me to Mr. Griffiths had been a disagreeable one, and we had parted with reciprocal dislike, it would be in the last degree stupid of me to disparage him professionally. As our meeting was the most cordial, and left an entirely friendly impression on me, it must come to Mr. Griffiths as a painful surprise that I should have given an interview to the newspaper for the purpose of saying illnatured things about him.

"Perhaps if you happen to meet him you will take the opportunity to assure him from me that I never give any such interview and new had any such purpose. You may add that I should never dream of holding him responsible for the bits of press gossip in which free lance journalists try to express what they think that he thinks that I think.

"I am obliged to him on this occasion for having made me write to you; a pleasant duty which I have too often had to neglect because you are always hot on some big, simple and necessary national reform which would

swallow me up completely if I turned to help you with it. Washington has been dead so long that it is high time for his orphaned country to have another father to look after it; and you seem to me to come much nearer than most of the American celebrities XX to fitting into this job. So forgive me for being unable to do more than wave a handkerchief while you go full steam ahead.

Ever

(Signed) G. Bernard Shaw"

Shaw gave us the following warning to the people of XXX Americans

"Child Poverty is the only sort of poverty that matters. The adult who had been poor as a child, will never get the chill of poverty out of his bones; but he will die and make room for a better nourished generation.

"There are no doubt property owners in America who tell Judge Henry Neil that it is confiscation to tax one man's property to pay for the education of another man's children. We have scoundrels of that sort in England too. Some day they will perhaps have the opportunity of saying it to a higher judge than Henry Neil. He will send them to the place he reserved for those who have learned to say "Our Father" but have not learned to say "Our Children". The one without the other is a blasphemy. Also it is an unbusinesslike folly. Neglected children cost more than well nourished ones to everybody except their immediate parents.

" The principal business of a policeman at present is to prevent hungry children from obtaining food. The proper primary business of a policeman is to seize every hungry child and feed, to collar every ragged child and clothe it, to hand every illiterate child over to those who will teach it how to read and write.

" If America cannot see this, there is no future for America. And it is because she has been slow to see this that so much of her past is shameful and so much of her present miserable.

(Signed) G. Bernard Shaw.

May 10th, 1934.

Hamilton National Bank,
130 West 42nd Street,
New York,
N. Y.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 which is to apply on account of our loan.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

THE BENJAMIN FRANKLIN
CHESTNUT AT NINTH STREET
PHILADELPHIA

May 18th 1926

My dear Mr. Griffith

I intended to go to Detroit to night but the enclosed letter makes it necessary for me to go back to New York City as soon as Liebold tells me the day he will meet me (and you) in New York City.

Please read enclosed letter and then return it to me, here.

over

The Sesqui-Centennial Philadelphia 1776 1926 150 Years of American Independence

If you can find a small part for me to take in a picture, it would help me just in the time while I am putting over this Ford deal, It would also just be an excuse for coming to your studio.

Yours truly
Henry Hull

I took the part of the Judge in Mrs Wallace Reid's picture "Broken Laws" and put out a lot of publicity for her.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Henry Ford
Dearborn, Mich.

May
15
1926

Mr Henry Neil
Hotel McAlpin
Broadway at 34th St
New York City

Dear Sir:

We wish to acknowledge the receipt of your letter of May 12th regarding the power of the moving pictures.

This will be brought to Mr Ford's attention at the first opportunity and if he is interested we will be pleased to advise you.

Very truly yours
H R Waddell
H R WADDELL

Secretary's Office

HRW GL

Mr D. W. Griffith
Please return this letter to me here.
Henry Neil

Isotta Motors, Inc.
799 Fifth Ave.
New York

May 17, 1926

Office of -
Mr. D. W. Griffith,
1476 Broadway,
New York, N.Y.

Attention of Miss Conway, Secretary
to Mr. D. W. Griffith

Dear Madam:

We understand that Mr. Griffith has admired very much the cabriolet which we have sent for the second time for his inspection at the studio. He also had somebody call us up asking if we could change the windshield, transforming it into a winged windshield.

We told the gentleman who called us up that this change would be possible.

We also understand that Mr. Griffith tried the car through the park and was satisfied.

We remain, therefore, at his disposal and we hope to secure his highly valued patronage.

Very truly yours,
ISOTTA MOTORS, INC.

E. de Paoli

E. de Paoli, Manager.

Typed by LP

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL
JOSEPH W. MARRAUTH
RICHARD J. MAGRAY
ARTHUR H. WALTZ
EDWARD C. RAFTERY
BENJAMIN PEPPER

IN RE Allied Producers and Distributors Corporation

May 17, 1956

Mr. Albert H. T. Banshaf,
130 West 42nd Street,
New York City

Dear Mr. Banshaf:

In connection with the dissolution of the Allied Producers and Distributors Corporation, I spoke to you over the telephone some time ago about Mr. Griffith's stock and, as I recall it, you said that you would, at the propr time, procure an assignment of such stock to the United Artists Corporation. I find, on examination, that the original stock subscription was transferred not to Mr. Griffith personally but to the Griffith corporation.

I have, therefore, prepared an assignment by D. W. Griffith, Incorporated, to United Artists Corporation of the three shares of stock, the subscription for which was assigned to the Griffith corporation.

If you will get this assignment executed by the corporation and return the same to me at your early convenience, I shall be grateful.

You will note that I have prepared the original assignment on minute paper so that it may be inserted in the book.

Very truly yours,

O'BRIEN, MALEVINSKY & DRISCOLL

By J. W. Marrauth

JWM:T
ENCL.

Charge to the account of $

RADIOGRAM

WORLD WIDE WIRELESS

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RADIO CORPORATION OF AMERICA

EDWARD J. NALLY, PRESIDENT

"VIA RCA"

Send the following Radiogram "VIA RCA", subject to terms on back hereof, which are hereby agreed to. | Check No.

MAY 16 1926

Chg Dwes, chas

JOHN EMERSON AND ANITA LOOS

ON BOARD S S MAJESTIC AT SEA

IF YOU COME IN CONTACT WITH BOLSHEVIKS I WILL ANSWER YOUR CALL BEST WISHES TO YOU BOTH AND HOPING THAT YOU RETURN WITH SOME MORE SPLENDID IDEAS AS TO THE RELATIVE MERITS OF BLONDES AND BRUNETTES

D W GRIFFITH

~~charge Banshaf 130 W 42nd~~ St Dwsdn

FULL-RATE RADIOGRAM UNLESS MARKED OTHERWISE

May 18, 1926.

My dear Mr. Conway,

Please get out your prints of any and all "Evangeline" stuff that you think at all suitable. Have substituted another story for the feature until I get decent photos from somewhere; just had a batch of the Canadian end turn up, so please see what you have on St. Martinsville.

I shall be glad to refer the question of poor postal service at the New Rochelle studio to my friend, Mr. Binnaly, who is 4th P.M. General and lives at the hotel here. Besides, am doing a P.O. story, and can mention a complaint at the P.O. while I am down there, if you really need them jacked up.

Meantime, I shall be straining my eagle eyes for What Have You...

Very truly,

E. Mason

Bangser & Pendleton
Counsellors at Law
Rush Terminal Building
149 West 23d Street
New York

Albert H. T. Bangser
John G. Pendleton

Telephone
Wisconsin 1866
Cable address
"Bangsen"

W9 136

May 18th 1926.

Mr. Albert L. Grey,
Vice-President, D.W.Griffith Incorporated,
1476 Broadway,
New York City.

Dear Mr. Grey:

I am sending herewith letter from Cap.O'Brien, together with assignments, as therein mentioned.

Will you kindly sign the assignments as Vice President on behalf of the Griffith Company, returning the papers to me for delivery.

You will remember that this Corporation was legally dissolved.

Very truly yours,

Albert H. T. Bangser

AHTB:GDM

Encs.

delivered assignments to O'Brien & U. A. messenger
A.B.
May 19th, 26
A.H.B.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

6331 Hollywood Boulevard
Hollywood, California.

May 19, 1926.

TO ALL MEMBERS:

MOTION PICTURE THEATRE OWNERS PROGRAM

Immediately following our Board meeting on Friday, Messrs. Loves, Hoffman, Warner and myself met as a committee with Mr. Harper and agreed to the following:

That on the night of Wednesday, June 2nd, a County Fair will be given and on the night of Friday, June 4th, a grand ball and entertainment will be given by the Association. Yesterday I met again with Mr. Loves for the committee and the following details have been worked out:

1. Through the kindness of Mr. DeMond the courtesy of the Breakfast Club is to be extended to the Association on the night of June 2nd. We will put on a County Fair. We will either have camp chairs or bleacher seats erected at a nominal cost. The field will be lighted by the Olsen Company at a nominal cost, a platform will be erected and a small ring prepared for the following stunts:

Besides boxing stunts we hope to introduce champions such as Red Grange, Charlie Paddock, Jack Dempsey, Mr. Lazarus, the handball champion, Jim Jeffries, etc., etc. We will have some clowns as atmosphere and some ring stunts to be furnished by the studios.

At the far end of the polo field of the Breakfast Club we hope to have leading stars such as Tom Mix, Fred Thompson, Art Accord, Buck Jones, Bill Hart, Hoot Gibson, Jack Hoxie, etc., etc., riding their horses, and possibly a deadwood stagecoach holdup, with cowboys and Indians from the various studios.

We will have a long bar with long whiskered bartenders in western makeup serving near beer from kegs. We will have hot tamales, beans and coffee, peanuts and popcorn and all necessary stuff to dress up this County Fair.

The Association will transport the exhibitors from the Ambassador Hotel to the Breakfast Club and back to the Ambassador Hotel.

I would suggest that all attending wear a cheap straw hat and as many as possible buy a cheap cotton duster to give the effect of a county fair. I am advised that Harper is going to supply his exhibitors with straw farm hats.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

2. For the night of June 4th we are engaging the Ambassador Hotel auditorium. We will erect the necessary number of boxes and have a fourteen piece orchestra with two pianos to play between the hours of 8 and 12 and longer if necessary. We will serve a fruit punch to our guests. Between dances we will have short entertainment features by only those in the picture business. We of course want to make an equitable division of these acts from the various studios.

As you know, we have a committee of Wampas members consisting of Garrett Kiesling, Chairman, Harry Wilson, Harry Brand, Arch Reeve, Tom Read, Pete Smith and Hal Wallis, and I will ask that this committee work in close harmony with Mr. Norman Manning who has been detailed to the Association to assist in the matter.

Will you therefore kindly ask your publicity man to furnish this office, within the next twenty-four hours, with the name of at least one person under contract to your studio to appear on the night of the ball, who can either sing, dance or contribute some other form of entertainment, and the names of prominent stars and others who can contribute to the success of the County Fair program.

As you know, the expense of this program will be defrayed by the various studios taking blocks of tickets and either giving or selling them to their stars and others, and a proper division of this expense will be made to the various studios.

I am working out a schedule for the morning visits of the exhibitors to the different studios. The program provides that each studio will be open one morning only in order that all studios may be visited by the exhibitors, and after entertaining them the allotted morning you can continue with your regular working program without interruption. Some of the studios expressed the opinion that they would not mind having the exhibitors every morning but would not want to do antyhing to offend the rest of the members, and I will ask an expression from you as tothis.

The following letter has been written to me by Mr. Glenn Harper and removes the burden from our shoulders of appearing inhospitable:

"Mr. Fred Beetson,
Hollywood, California.

My dear Mr. Beetson:

Regarding the visits of the delegates to the studios, you will confer a great favor on the entertainment committee if you will see to it that the delegates are not permitted to remain in the studios after twelve o'clock as we do not want anything to interfere with their attending the one o'clock business sessions.

Very truly yours,

GLENN HARPER "

We are enclosing an extra copy of the bulletin for your publicity department. It is imperative of course that the publicity department gets behind this program wholeheartedly and immediately.

It is essential that the big stars in the industry be at the ball. The boxes will be marked with their names and they of course will be appearing directly before an actual assemblage of customers.

Very truly yours,

(signed) F. W. BEETSON

Secretary-Treasurer

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

RADIOGRAM

WORLD WIDE WIRELESS

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"Via RCA" RADIO CORPORATION OF AMERICA "Via RCA"

THE TIME DESIGNATED SHOWN ON THIS RADIOGRAM IS EASTERN STANDARD TIME

FORM NO. 115 P. A. MURRAY HILL 4000

RECEIVED AT 19 W. 44th Street, NEW YORK, AT _____ M. DATE MAY 20 1926

FA4 GA NEB 5

OFFICIAL ADVICE

D W GRIFFITH D W GRIFFITH INC 1476 BWAY NYC

YOUR RADIOGRAM DATED MAY 18 ADDRESSED TO JOHN M'PERSON AND ANITA LOOS MAJESTIC IS UNDELIVERED STEAMER ADVISES PARTY NOT ON BOARD (PARTIES NOT ON BOARD)

RCA NEWYORKCITY

Sailed on "France" on 15th of May

TELEPHONE: BROAD 5100

To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of the Radio Corporation. In telephone inquiries quote the number preceding the place of origin

May 20th, 1950

Hamilton National Bank,
150 West 42nd Street,
New York,
N. Y.

Gentlemen:

We are enclosing herewith, our check in the amount of $1,500 which is to apply on account of our loan.

Very truly yours

D. W. GRIFFITH, INC.

By

RAK:IS
ENC.

"Poe casts from Literary America the longest shadow across the world"—*Edwin Markham*

Edgar Allan Poe Society

Its object to gain better recognition for this great genius and a thorough understanding of his works

Mrs. ALBERTA GALLATIN CHILDS
Founder

New York May 20 - 1926 -

Mrs. ALBERTA GALLATIN CHILDS
President
Mr. GEORGE WILLIS BOTSFORD
Vice-President
Mr. A. J. BILLINGSLEY
Vice-President
Mrs. BERNARD DUIS
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Mr. EDWIN OGDEN CHILDS
Asst. Treas. and Director of Entertainment
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Honorary Vice-President

Mr. D. W. Griffith
Famous Players -
Astoria L. I.

My dear Mr Griffith

A number of years ago - I had the pleasure of meeting you - on that scene - I am taking the liberty - of asking you to do me the personal favor of permitting a gentlemanly, good looking young Russian - V. Spiro - by name - to be in some way, attached to your splendid organization. His ambition is of course to become a moving picture actor. When he presents himself - kindly see him - or turn him over to one of your Directors of lits, and greatly oblige, an ardent admirer of your fine art.

Very sincerely

Alberta Gallatin - Childs

203 West 103 Str
New York City.

ESTABLISHED 1867

FEUCHTWANGER & Co.

MEMBERS NEW YORK STOCK EXCHANGE

BROAD EXCHANGE BUILDING

40 BROAD STREET

NEW YORK

May 31st, 1926.

Mr. Robert C. Mighter,
c/o A..H. Banshaf,
130 West 42nd Street,
New York City.

Dear Sir:-

We are forwarding to you to-day under separate cover of registered mail one hundred (100) shares of D..W. Griffith Inc., "A", certificate # NY950 in your name.

Kindly sign and return to us the enclosed receipt.

Very truly yours,

Feuchtwanger Co,
FMB

May 100 - $1.-

1500 - 1498.08
103.-
1401.08

MES:FMB

EVJ
GUEDALLA, JACOBSON & SPYER,
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E. M. Guedalla
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TELEPHONE: GUEDALLA, LONDON
TELEPHONE 2813 2814 2815 LONDON WALL

WINCHESTER HOUSE,
OLD BROAD STREET,
LONDON, E.C.2.

ENCLOSURE No 675

Ex 61

146A

21st May 1926.

Albert H. Banshaf Esq.,
Messrs Banshaf & Pembleton,
Bush Terminal Building,
130 West 42nd Street,
NEW YORK, U.S.A.

Dear Mr. Banshaf,

I do not know whether the matter is of importance, but I cannot understand how Miss Lillian Gish has made the statements about Mr. D. W. Griffith which appear in the enclosed cutting from to-day's "Daily Express". I do not see how the article is at all helpful to Mr. Griffith. It seems to me that some of the statements are untrue and ought to be contradicted. I know that Mr. Griffith has had a very difficult time financially and except for financial difficulties probably would have entered into contracts very profitable to himself for the exploitation of his films.

I cannot see how it helps that Miss Lillian Gish should say that Mr. Griffith himself says of some of his films they are not worth seeing. This is certainly candid criticism of oneself if it be true.

I wonder if I am ever to have the pleasure of seeing you in London?

Believe me,
Yours sincerely,

M Guedalla

No. 675
DAILY EXPRESS

D. W. GRIFFITH TOILING IN CHAINS.

FILM MASTERPIECES THAT BROUGHT HIM NOTHING.

PAYING HIS DEBTS.

DISCLOSURES BY LILLIAN GISH.

"Daily Express" Cinema Correspondent.

AN amazing story of Mr. D. W. Griffith, creator of the photoplay, toiling in commercial chains to pay his creditors while his films make millions for other people, was

MISS LILLIAN GISH.

related to me yesterday with all the warmth of emotional sincerity by Miss Lillian Gish, the world's best-loved screen "star."

There are few people in this country who do not count among their happy memories an evening spent in watching Lillian Gish in "The Birth of a Nation," "Broken Blossoms," "Intolerance," "Way Down East," "Orphans of the Storm," or "Hearts of the World" (the film which, made by co-operation with the British Government, brought America into the war).

"I left Mr. Griffith with his consent," said Miss Gish, "because he could no longer afford to make films himself. He never made any money out of his films. He is a poor man and has always been a poor man. For weeks and weeks he

"When the lady became nonplussed, he put himself in the film producing trick. He is now making "pot boilers" for the mob, and saving himself whether each scene that he produces will please mob taste.

"When I last saw him he said: 'Chase this lunatic, Lillian, but I am paying my debts.'"

Miss Gish asked him if she should look at any of the films he was now making. "No," said Mr. Griffith, "I would prefer that you did not."

"And I have not, and will not," said Miss Gish firmly.

Colossal fortunes have been made by film distributors out of Mr. Griffith, who personally built up nearly all the prestige that the cinema entertainment has achieved in public opinion.

Mr. D. W. Griffith.

SUCCESSES.

"The Birth of a Nation," which cost £20,000 to produce, has made nearly £1,000,000 profit for its fortunate owners. "Way Down East" has passed the million mark, and the others, with the exception of "Broken Blossoms," which had a more limited appeal, are not far behind.

Mr. Griffith was, however, always in the position of having to borrow money at high rates of interest in order to "carry on." The cinema industry, jealous of his fame, would not finance him. This load of mortgage, gradually increasing, finally broke his stand for independence.

"People were dissatisfied with the crowd around the guillotine in 'Orphans of the Storm,'" said Miss Gish. "They thought the crowd wasn't good enough. The truth was that Mr. Griffith couldn't afford to hire a crowd. What he did was to engage local people and arrange for them to act as a crowd on Sunday, when they were not working. Everything depended on that Sunday being fine.

WEATHER PROPHETS.

"We were so anxious about the weather that we even consulted all the old people with rheumatism. They are better weather guides than any weather bureau. They promised fine weather, and, as a matter of fact, it did not rain, though the sky was overcast. Always we had to work against this lack of money."

"Hollywood," she said, "is just an emotional Detroit. The people there standardise cheap emotions as others standardise cheap cars, from the same motives, and by almost the same methods. They never strike a blow for art or prestige. Each film has to yield its full box-office quota. They told me that I would have to shed tears, but I told them that I never shed tears. I left that to the audience."

Miss Gish is the same wistful and winsome figure in private life as she is on the screen—an ethereal creature whom an extra strong puff of wind might blow away. Her personality seems to have stepped straight out of the pages of Jane Austen. Any one less like the conventional film star it would be impossible to find.

Photographien — Hotel Adler

[illegible]

Miss O. M. Conway
1476 Broadway Room 1107
New York City
U.S.A

THE SCHEFFER COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Manufacturers Trust Company

MEMBER FEDERAL RESERVE SYSTEM

513 Fifth Avenue corner 43rd Street
New York, N.Y.

May 23, 1926.

Mr. Albert L. Grey,
c/o D.W.Griffith Inc.,
1476 Broadway,
New York City.

Dear Mr. Grey:

We are enclosing a four months note amounting to $31,995.01 for the G & H Pictures Corporation in renewal of a note due yesterday at this institution.

Will you please have this signed and endorsed and returned to us promptly.

Thanking you, we are

Very truly yours,

M. Ray Corrman

M.Ray Corrman,
Assistant Secretary.

31 995
14 800
14 195

BALLY OF THE BAGDADS

as at
week ending
May 22nd, 1926.

Contracts handed over by Allied Artists	152	£. 7863. 0. 0
Contracts taken by us	676	£.22019.10.11.
	828	£. 29882.10.11

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH INCORPORATED
1478 BROADWAY
NEW YORK

Mr Griffith
Enclosed is an extract
letter from Mrs
Wilson to
Washington

EWB

Sunnieside
May 29/86

Dear Mr Griffith

Mrs McLean has not had a moment to answer your letter, as all of the children have been ill in turn, lasting several weeks. So she has asked me to write you. She wanted me

to say that "Pattern"
of this sort, who deals
in clothing, would be
able to give you, with
accuracy, the information
you want. The correct
dress for English shooting
is a dress coat with black
waistcoat, either a bow
or four in hand cravat in
black, & dark grey striped
trousers, for all day, &

in the country, free
from cities. Mrs Wilson
sends many photographs for
the children to play, but
she feels sure that you
will understand under
the circumstances.

Very sincerely yours
Lengthana Todd
Secretary

Suite 501-540 Telephone Longacre 10810 10811 1047

INTERNATIONAL FILM ARTS GUILD, Inc.

500 FIFTH AVENUE NEW YORK CITY

GOVERNING BOARD

Ralph Block
Famous-Players
John Cohen, Jr.
N. Y. Evening Sun
Benjamin de Casseres
John Emerson
David T. Flaherty
Director "Gimme"
Fannie Hurst
S. Jay Kaufman
N. Y. Evening Telegram
Anita Loos
Quinn Martin
N. Y. World
Sidney Olcott
Director
Robert E. Sherwood
Life Magazine

May 24, 1920.

D. W. Griffith Productions,
1478 Broadway,
New York City. Attention: Mr. Gray

Gentlemen:-

I have just been advised by Mr. Strasmer of the United Artists that you have cancelled contract which they gave us for playing "Broken Blossoms" for five days at the Cameo Theatre.

This puts us to considerable trouble, and I should like if possible for you to withdraw this cancellation, as we have already made general announcement of the presentation of this picture.

Will you please 'phone me in the morning and oblige.

Very truly yours,
FILM ARTS GUILD.

Symon Gould

Symon Gould, Director.

SG:BS

May 24, 1926.

Mr. M. Mason,
The Portland,
Washington, D. C.

Dear Sir:

Under separate cover we are sending you stills of the "Evangeline" country from Mr. Griffith's "The White Rose". Will you be kind enough to give proper credit for same when using them.

Very truly yours,

Secretary to Mr. Griffith.

May 24, 1926.

Mr. W. R. Goffman,
Manufacturers Trust Co.,
43rd St., & 5th Ave.,
New York City.

Dear Mr. Goffman,

Enclosed you will find Mr. Griffith's check in the amount of $200 to apply on the note of the G. & H. Pictures Corporation.

Kindly acknowledge receipt of this check, and oblige

Yours very truly,

Secretary to Mr. Griffith.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Griffith **Date** May 26, 1926.

From Mr. Gray **Time**

Reply to

Dear Mr. Griffith:

I find that the United Artists without consulting us booked "Broken Blossoms" to the International Film Arts Guild for the Gamee Theatre, five days starting May 30th. I only learned of this yesterday. I called Mr. Abrams and had him cancel the booking. The attached letter is self explanatory. I also learned from the United Artists that the print they have of "Broken Blossoms" is only in fair condition, and I know you would not want the picture shown on Broadway only under the best conditions. If you will remember this Film Arts Guild booked "Broken Blossoms" some time ago at the George M. Cohan Theatre for one day. We at that time tried to cancel it and had quite an argument with the United Artists over it, but after they had booked and advertised it we let them play it. Now the United Artists have gone to work and booked it again to these people saying that we need money and they were to get $500 for the five days, which is a lot of tommy-rot. However, after you have read this I will communicate with you this afternoon and you can give me a decision as to what you want done. My opinion, however, is that the International Film Arts Guild is nothing to you whatever. Of course, I will admit these things are unfortunate, but after all they are the fault of the United Artists and not yours.

Please make all replies on back of this memorandum.

ATTORNEYS & COUNSELLORS AT LAW
GEORGE F. VERDON
W. L. MALEVINSKY
ARTHUR T. CHISHOLM
JOSEPH W. MARSHUTZ
RICHARD J. MARSHUTZ
ARTHUR M. KALEN
EDWARD S. RAFTERY
BENJAMIN FEARER

MALEVINSKY & CHISHOLM
LAW OFFICES
TIMES SQUARE
NEW YORK CITY

IN RE D. W. Griffith, Inc.

W 102
89

May 25, 1944

Mr. Albert H. T. Manshaf
130 West 42nd Street
New York City

My dear Bert:

Enclosed please find copy of letter which I have sent to Mr. Abrams today.

Sincerely,

D Lutter O'Brien

DFO'B/IC
(Enc)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

May 28, 1926

United Artists Corporation
Hiram Abrams, President
729 Seventh Avenue
New York City

Dear Mr. President:

In answer to the letter which you received from Mr. A. Griffith Grey, General Manager of D. W. Griffith, Incorporated, in which he requests you to cease offering for exhibition purposes and procuring contracts for exhibition of "WAY DOWN EAST" in England, may I state that there is no warrant in the contract between the United Artists Corporation and D. W. Griffith, Incorporated, which authorizes such an order by Mr. Grey.

In fact, the contract obligates you to exhibit the motion picture during the period of the license as long as the same is marketable.

Subject to the approval of the Board of Directors, you might agree to suspend the marketing of the picture for a definite period, providing such period be added to the present license period of that picture in the above territory.

I am sending a copy of this letter to Mr. Banzhaf, attorney for D. W. Griffith, Incorporated, and I am quite sure, as a lawyer, he will agree that the above construction of the contract is correct relative to the question at issue.

I am returning the letter from Mr. Gray, dated May 10, 1946.

Sincerely yours,

DPO'B/IS
(Enc)

D. W. griffith collection
museum of modern art film library

May 25, 1926.

Mrs. Alberta Gallatin Childs,
203 West 103rd Street,
New York City.

Dear Madam:

Mr. Griffith wishes me to acknowledge your letter of May 20th and to advise you that according to his contract with the Famous Players Lasky Corporation, all casting and selection of people for his productions is handled by the Famous Players Lasky Corporation Casting Department exclusively. In view of this fact, it will be necessary for the young man mentioned in your letter to first consult Mr. William Cohill, Casting Director for the Famous Players Lasky Corporation in regard to the possibility of obtaining work with Mr. Griffith's unit.

Very truly yours,

Secretary to Mr. Griffith.

May 25, 1926.

Mrs. Samuel Marks,
46 West 83rd Street,
New York City.

My dear Mrs. Marks:

Mr. Griffith wishes me to advise you that he would not be interested in the matter discussed by us last week. However, he appreciates the compliment paid to him and the interest manifested by you.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH, INC.

REPORT AND ACCOUNTS

* * * * *

DECEMBER 31, 1925

PRICE, WATERHOUSE & CO.
56 PINE STREET
NEW YORK

Price, Waterhouse & Co.

[illegible] STREET

NEW YORK May 26, 1926

D. W. Griffith, Inc.,
1476 Broadway,
New York, N. Y.

Dear Sirs:

In accordance with your instructions we have made an examination of your books and accounts for the year ending December 31, 1925 and attach -

Exhibit I - Balance sheet as at December 31, 1925

" II - Statement of profit and loss for the year ending that date

SCOPE OF EXAMINATION

The object of our examination was to verify the assets and liabilities at December 31, 1925, together with a general scrutiny of the profit and loss account for the year; our examination therefore did not comprise a verification of all transactions. We ascertained that the income from pictures was in accordance with the distributors' statements, compared cancelled checks with the disbursements shown by the cash records, examined such vouchers as appeared to us to be necessary and made tests of the book entries to determine that the books were clerically correct.

The results of our examination and such information relative to the accounts as appears to be of interest, are contained in the following report.

MAY 27 1926

SALE OF CAPITAL ASSETS

During the past year the company disposed of its real estate and buildings situated at Hamaroneck, N. Y. The greater portion of the land together with the buildings, was sold for $485,000.00, for which the company received $130,000.00 in cash and a 5% mortgage for $355,000.00 maturing on August 4, 1929. The remaining portion of the land was sold for $85,000.00, the company receiving $18,000.00 in cash and (on February 1, 1926 when the contract of sale was consummated) a 5% mortgage for $67,000.00 dated February 1, 1926 and maturing on February 1, 1930.

The company sold cut lumber, which was carried amongst the fixed assets at December 31, 1924 at $6,482.50, for $461.00, thereby incurring a loss of $6,021.50. In addition the company received $39,649.43 for the sale of miscellaneous movable equipment and stores, which, we were informed, comprized all the equipment and stores owned with the exception of the furniture and fixtures at the New York office. The total loss incurred through the sale of the company's plant assets was $666,642.64, determined as follows:

Depreciated value of fixed assets at December 31, 1924 as shown by our report dated March 2, 1925		$1,278,253.07
Less - Sales value:		
Land, including buildings	$ 485,000.00	
Balance of land	85,000.00	
Sundry equipment	39,649.43	
Lumber	461.00	
	$ 610,110.43	
Add - Estimated value placed upon furniture and fixtures not sold	1,500.00	
		611,610.43
Loss		$ 666,642.64

The mortgages payable which at December 31, 1924 stood at $129,300.00, were paid during the year in accordance with the provisions contained in the contracts for the sale of real estate.

MAY 21 1926

PROFIT AND LOSS

The details of the profit and loss account, shown on Exhibit II, may be summarized as follows:

Excess of production costs and prints written off over rental income		$237,014.67
Production cost not absorbed in cost of film		12,753.03
General expenses		200,824.25
Interest and commission		69,075.45
		$519,646.40
Deduct:		
Income - Famour Players Lasky Corporation contract	$276,000.00	
Miscellaneous income and adjustments	60,110.46	
Laboratory revenue	3,425.23	
		339,535.69
Net operating loss		$180,110.71
Add - Loss from sale of plant and equipment		666,642.64
Net loss for the year		$846,753.35

The excess of production cost and prints over rental income, by pictures, is as follows:

	Gross income	Costs written off	Difference
Isn't Life Wonderful	$178,510.63	$309,408.04	$130,897.41
America	295,009.48	485,122.76	190,113.28
White Rose	51,972.75	101,449.92	49,477.17
One Exciting Night	26,193.66	2,643.96	23,549.70
Orphans of the Storm	38,061.93	3,884.88	34,177.05
Way Down East	47,550.43	7,034.96	40,515.47
Dream Street	10,774.31	2,905.95	7,868.36
Love Flower	10,362.55	2,049.86	8,312.69
Broken Blossoms	5,998.22	234.82	5,763.40
Hearts of the World	13,886.53	600.01	13,286.52
	$678,320.49	$915,335.16	$237,014.67

MAY 21 1926

The income from Famous Players-Lasky Corporation, under your contract with them covers the consideration paid under the contract for Mr. Griffith's services only. The pictures produced by Mr. Griffith for Famous Players-Lasky Corporation has not been released a sufficient length of time up to December 31, 1925 to result in additional amounts accruing in respect of profits and bonus.

It will be noted that the amount charged for Mr. Griffith's salary amounted to $64,445.40, - the balance of the agreed amount of $200,000.00 per year having been waived.

Interest accrued to December 31, 1925 on the mortgages receivable has not been included as income. This interest, however, is partially offset by accrued interest on notes payable also omitted.

BALANCE SHEET

INVENTORIES OF RELEASED FILM:

The values carried forward for released film are -

America	$300,000.00
Isn't Life Wonderful	80,000.00
Eight pictures carried at a nominal value of $1.00 each	8.00
	$380,008.00

The cost carried forward in each case represents approximately the same ratio to the costs written off as the future income which the management expects will be received bears to the income received to date. A substantial loss is quite likely to be incurred with respect of each of the two pictures above unless future income greatly exceeds the expectation of the management.

MAY 21 1926

ACCOUNTS RECEIVABLE:

No change has occurred during the year with reference to the amount charged against Al. Jolson; we were informed that the litigation proceedings, mention of which was made in our report of March 2, 1926, on the accounts at December 31, 1925, were still in progress.

Officers' accounts include -

A. L. Grey	$ 3,931.31
D. W. Griffith	543.82
	$ 4,475.13

Mr. Grey's account was increased by $4.19 during the past year; the remainder of the account is for advances and other charges from December, 1920 to September, 1923.

MORTGAGE RECEIVABLE:
CONTRACT COVERING THE SALE OF REAL ESTATE:

As before mentioned these assets were acquired as part payment for the sale of the company's real estate. We were informed that these assets are being held for the benefit of the Class A stockholders. The mortgage is in the possession of Mr. Banzhaf and was produced for our inspection.

CASH SURRENDER VALUE OF POLICIES ON
LIFE OF D. W. GRIFFITH:

The cash surrender values were set up on the basis of the reports furnished by the insurance companies, although in a few instances, where values were reported as at dates other than December 31, 1925, it was necessary to estimate the values at December 31, 1925. In most instances loans were outstanding against the policies which are included on the liability side of the balance sheet amongst "Loans from Others".

MAY 21 1920

A summary of the cash surrender values by policies, together with the loans, is as follows:

	Cash surrender value	Loans by insurance companies
Berkshire Life Insurance Company	$ 5,254.50	$ 4,672.00
John Hancock Life Insurance Company	5,325.20	5,234.24
Connecticut General Life Insurance Co.	5,034.90	4,400.00
New York Life Insurance Co.	3,222.00	3,800.00
Mutual Life Insurance Co.	10,275.91	10,730.00
Equitable Life Insurance Co.	5,000.00	
Travellers Insurance Co.	7,000.00	
Union Central Life Insurance Co.	3,000.00	3,674.00
	$ 44,752.51	$ 30,710.28

UNEXPIRED CHARGES:

This item represents the unexpired portion of the premiums paid on the life insurance policies on the life of Mr. Griffith.

LOANS FROM BANKS:

Loans from banks as confirmed by letters from them were as follows:

Empire Trust Company - Isn't Life Wonderful guaranteed by Famous Players	$124,802.40
Hamilton National Bank	50,000.00
	$174,802.40

The above loans are secured by the income from picture rentals.

LOANS FROM OTHERS:

The secured loans comprise -

From insurance companies as previously detailed	$ 30,710.28
J. C. Epping and Florence Epping secured by assignment of life insurance policy of The Mutual Life Insurance Co. of New York for $100,000	92,603.69
	$123,313.97

MAY 27 1926

The unsecured loans from others are -

F. A. Powers	$ 3,564.67
D. W. Griffith	65,541.12
Jake and Lee Shubert	11,500.00
Famous Players-Lasky Corporation	28,000.00
	$106,607.79

ADVANCES FROM DISTRIBUTORS:

The balance of this account is owing to United Artists Corporation as shown by statements from them as of January 2nd, and comprises -

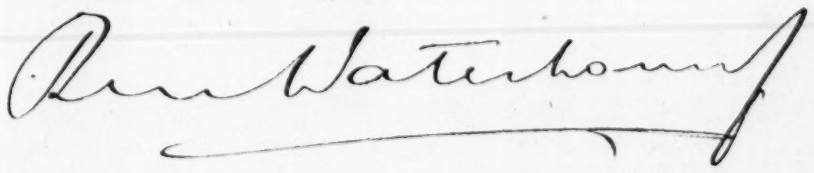
Balance of 2½% allowed for distribution of pictures released in prior years payable at $667.30 per week	$ 43,982.22
Less - Company's portion of net rentals earned, not turned over by distributors	9,161.89
	$ 34,820.33

OTHER LIABILITIES:

The accounts payable include license taxes claimed by the State of New York, in amount of $29,491.86, which, however, is disputed by the company as to the amount. A claim by the Federal Government for additional taxes for the six months ending December 31, 1920 is also fully provided for in the accounts submitted.

All liabilities at December 31, 1925 disclosed by our examination were included in the accounts, and we obtained a certificate to the effect that all ascertainable liabilities at December 31, 1925 were taken up in the accounts at that date.

Yours very truly,



MAY 21 1926

D. W. G R I F F I T H, I N C.

B A L A N C E S H E E T

(Subject to remarks in report of Price, Waterhouse & Co., dated May 26, 1926.)

DECEMBER 31, 1925

Assets

CASH		$ 3,930.69
INVENTORIES (pledged as security to loans, per contra):		
Released film and prints (as determined by officials)	$360,006.00	
Scenarios	3,600.00	
		363,606.00
ACCOUNTS RECEIVABLE:		
Al. Jolson (in litigation)	$ 71,696.22	
Miscellaneous	500.00	
Officers	4,475.13	
		76,671.35
MORTGAGE RECEIVABLE 5% DUE AUGUST 4, 1929	$355,000.00	
CONTRACT COVERING THE SALE OF LAND, LIQUIDATED ON FEBRUARY 1, 1926 BY A 5% MORTGAGE DUE FEBRUARY 1, 1930	67,000.00	
		422,000.00
INVESTMENT AS VALUED BY D.W. GRIFFITH		35,000.00
CASH SURRENDER VALUE OF POLICIES ON LIFE OF D. W. GRIFFITH (In part pledged as collateral to loans, per contra)		44,782.51
DEFERRED CHARGES		6,824.48
FURNITURE AND FIXTURES, ESTIMATED		1,500.00
GOODWILL, CONTRACTS WITH STARS, ETC.	$802,863.83	
INCORPORATION EXPENSE, LESS AMOUNT WRITTEN OFF	44,091.67	846,955.50
Total assets		$1,823,272.73
DEFICIT:		
Balance, January 1, 1925	$1,142,091.83	
Add - Loss for the year (including loss on sale of capital assets) per Exhibit II	846,753.34	
		1,988,845.17
		$3,812,117.90

Liabilities

LOANS FROM BANKS:	
Secured by receipts from released film	$174,602.40
LOANS FROM OTHERS:	
Secured by cash surrender values of life insurance policies, Mutual Life Insurance policy on life of D. W. Griffith and receipts from pictures subject to prior liens of banks	182,213.97
Unsecured	108,607.79
ACCOUNTS PAYABLE	90,366.66
ADVANCES FROM DISTRIBUTORS	34,827.33
CAPITAL STOCK:	
Represented by -	
121,693 shares Class "A" stock of no par value (125,000 shares authorized)	
375,000 shares Class "B" stock of no par value	3,283,199.75
	$3,812,117.90

EXHIBIT II

D. W. GRIFFITH, INC.

STATEMENT OF PROFIT AND LOSS

FOR THE YEAR ENDING DECEMBER 31, 1925

* * * * *

Income:		
From picture rentals	$678,289.49	
From Famous Players-Lasky Corporation contract	276,000.00	
Laboratory revenue	3,459.23	
		$957,748.72
General expenses:		
Salary, D. W. Griffith	$ 64,443.40	
Salaries, officers and employees	60,595.60	
General expenses	97,716.44	
Federal and State taxes including additional assessments for prior years	19,718.39	
Property taxes	3,905.71	
Film taxes 1921 to 1924	6,479.29	
Insurance	17,579.12	
Laboratory expense	1,725.92	
Revenue stamps	367.50	
Commission and bonus	2,528.63	
Bad debts	770.25	200,824.25
		$756,921.47
Interest paid	$ 37,775.44	
Commission on loans	31,300.00	69,075.44
		$687,846.03
Deduct:		
Cost of production and prints written off by company against income	$915,335.16	
Production cost not absorbed in cost of film unproductive expense	12,732.03	928,067.19
		$240,221.16
Add:		
Cash surrender value of policies on life of D. W. Griffith	$ 15,672.59	
Proceeds from sale of "Twinkle Toes"	14,751.42	
Reserve written back	25,800.00	
Miscellaneous interest earned	3,373.51	
Bad debts recovered, previously written off	512.94	60,110.46
		$180,110.70
Loss on sale of plant and equipment	$660,621.14	
Loss on sale of cut lumber	6,021.50	666,642.64
Loss for the year December 31, 1925		$846,753.34

MAY 6TH, 1926

Accounts Payable		$ 5,000.00
Notes Payable		
Shubert	$11,000.00	
Powers	2,525.47	
Clifton	2,000.00	
M.P.P. of America	2,250.00	
Famous Players	7,000.00	
		24,814.47
Bank Loans		
Hamilton Bank	23,000.00	
Empire Trust Co. (with Interest)	115,000.00	
		138,000.00
Special Accounts Payable		
Carol Dempster	15,814.45	
Mae Marsh	4,000.00	
		19,814.45
		$187,631.12

Mr. R.G. Richter

FEUCHTWANGER & CO.
25 BROAD STREET

NEW YORK May 27th, 1926

We herein advise you we have this day **BOUGHT** for your account and risk:

QUANTITY	DESCRIPTION	PRICE	COM.	INT.	NET	BOUGHT FROM OR THROUGH
200	D W Griffith	1	6		20 6	Latin & Pearce

It is agreed between broker and customer:
1. That all transactions are subject to the rules and customs of the New York Stock Exchange and its Clearing House.
2. That all securities from time to time carried in the customer's marginal account, or deposited to protect the same, may be loaned to the broker, or may be pledged by him, either separately or together with other securities, either for the sum due thereon or for a greater sum, all without further notice to the customer.

FEUCHTWANGER & CO.
BY_____

105

May 27th 1926.

Hamilton National Bank,
130 West 42nd Street,
New York City.

Attention Mr. Doty:

Dear Mr. Doty:

Will you kindly waive the payments of $1500. a week on the Griffith note on which there remains a balance of $20,000., and the maturity date of which is July 12th 1926, until its due date, at which time we will make arrangements to take up the note or have it renewed.

This will be of great convenience to the Griffith Corporation and we appreciate your co-operation in this matter.

Very truly yours,

D.W.GRIFFITH, INCORPORATED.

By_____
Secretary.

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

the beauty spots of the Empire, England's glorious Nature attractions, gradually leading upwards and onwards.

If anyone could make pictures further for this enterprise, Mr Griffith could, and possibly, should he see these lines, he might feel personally interested.

I am in touch in this matter with the British & Foreign Bible Society, the London Morality Council &c, and was recently told by a Bishop that if this could be done for the young people's Sunday Evenings, the Church, State, and every thinking man & woman would be behind us. It is a big thing and needs the best work. I am very hopeful that what I read recently in the "Express," may be much altered bye & bye to the advantage of a good Cinema Picture writer. British films are well supported by Their Majesties.

Faithfully Yours
John N. Harris

26 Birchington Rd.
West Hampstead N.W. 6 London

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Savoy Hotel,
London,
W.C.2.

28 May 1926

Dear Madam

I quite realise how impossible it is to have a word with you at such a time. Will you therefore do me the favour of reading this on your voyage.

A little later, I am proposing to capture as many London Cinemas as possible, with the aid of a strong Committee of Churchmen, Statesmen, and ladies for the Patronage of the King & Queen to whom I am not unknown, for the purpose of giving Sunday Evening Pictures, 1st of Historical Interest for the benefit of our Empire, Giving the Chief incidents in the lives of British Heroes, Studies of travel in

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

149

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY
J. ROBERT PLATTEN
TREASURER

OFFICE OF THE TREASURER

May 28, 1926.

Dear Mr. Griffith:

In accordance with the By-Laws, there will be a regular meeting of the Board of Directors of the Association on June 9th, 1926.

The meeting is due to be held at 11.00 o'clock in the morning but in line with our usual custom, it will be adjourned for lack of quorum until 2:00 o'clock on the same day. Accordingly, your presence will be expected here at 2:00 o'clock on Wednesday, June 9th.

Respectfully yours,

J. Robert Platten

Assistant Secretary.

D. W. Griffith, Esq.,
D. W. Griffith, Inc.,
1107 Longacre Bldg.,
New York City.

May 20, 1926.

Mr. Mino De Paoli,
Isotta Motors, Inc.,
New York, N. Y.

Dear Sir:

Mr. Griffith wishes me to advise you that he has decided to let the matter of purchasing a new car rest for the time being. Later, when he is again in the market, Mr. Griffith will be pleased to communicate with you and perhaps then something may materialize. In the meantime, he wishes me to thank you most sincerely for the favors extended to him and the courteous treatment accorded him.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH INCORPORATED

COMPARATIVE BALANCE SHEET

ASSETS	Dec. 31,1924	Dec. 31,1925	May 31, 1926
CASH	662.70	3,930.89	756.60
INVENTORIES			
Released Film	1,156,928.28	360,008.00	330,008.00
Scenarios	5,600.00	5,600.00	5,600.00
ACCOUNTS RECEIVABLE			
Al Jolson (In Litigation)	71,696.32	71,696.32	71,696.32
Miscellaneous	1,130.76	500.00	306.60
Officers	4,100.45	4,475.13	6,936.49
MORTGAGES RECEIVABLE	-	422,000.00	422,000.00
ACCRUED INTEREST ON MORTGAGE REC.			7,032.00
INVESTMENT VALUED BY D. W. GRIFFITH	35,000.00	35,000.00	35,000.00
CASH SURRENDER VALUE OF LIFE INS.	29,109.92	44,782.51	45,782.51
ACCRUED SUSPENSE - INCOME			(A) 48,700.00
DEFERRED CHARGES	9,772.50	6,824.48	1,200.00
FURNITURE AND FIXTURES AND REAL ESTATE	1,278,253.07	1,500.00	1,500.00
GOODWILL - CONTRACTS WITH STARS ETC.	802,863.83	802,863.83	802,863.83
INCORPORATION EXPENSE	44,091.67	44,091.67	44,091.67
DEFICIT	1,142,091.83	1,988,845.17	2,039,169.58
	4,581,371.21	3,812,117.90	3,762,647.70

LIABILITIES AND CAPITAL	Dec. 31,1924	Dec. 31,1925	May 31, 1926
MORTGAGES PAYABLE	189,300.00	-	-
LOANS FROM BANKS	336,511.66	174,802.40	183,833.45
LOANS FROM OTHERS			
J. G. Spring	93,489.96	92,603.69	92,603.69
D. W. Griffith	65,541.12	65,541.12	65,541.12
F. A. Powers	193,066.67	3,066.67	2,066.67
Miscellaneous	14,000.00	67,210.28	47,609.98
D.W.G. - Sal. A/C			42,833.00
ACCOUNTS PAYABLE	299,906.51	90,366.66	70,742.22
ADVANCE FROM DISTRIBUTORS	130,553.52	34,827.33	31,617.82
RESERVE FOR CONTINGENCIES	35,800.00	-	3,000.00
CAPITAL STOCK	3,283,199.75	3,283,199.75	3,283,199.75
	4,581,371.21	3,812,117.90	3,762,647.70

(A) Income estimated for last 4 weeks in May.

D. W. GRIFFITH COLLECTION
OF MODERN ART FILM LIBRARY

D. W. GRIFFITH, INCORPORATED

BALANCE SHEET - - - - MAY 31, 1936

ASSETS

			AFTER PROPOSED CAP. STOCK ADJUSTMENT
CASH		756.80	756.80
INVENTORIES			
Released Film	230,008.00		
Scenarios	5,600.00	235,608.00	235,608.00
ACCOUNTS RECEIVABLE			
Al Jolson (In Litigation)	71,696.22		
Miscellaneous	306.60		
Officers	6,936.49	78,943.31	78,943.31
MORTGAGES RECEIVABLE		422,000.00	422,000.00
ACCRUED INTEREST REC. ON MORTGAGES		7,032.00	7,032.00
INVESTMENT VALUED BY D. W. GRIFFITH		35,000.00	35,000.00
CASH SURRENDER VALUE - LIFE INSURANCE (CONTRA)		45,782.51	45,782.51
ACCRUED SUSPENSE - PROD. INCOME		48,700.00	48,700.00
DEFERRED CHARGES		1,200.00	1,200.00
FURNITURE AND FIXTURES		1,500.00	1,500.00
GOODWILL, CONTRACTS WITH STARS ETC.		802,863.83	100,000.00
INCORPORATION EXPENSE		44,091.67	—
DEFICIT		2,039,169.58	1,914,987.00
		$3,762,647.70	$2,891,509.62

LIABILITIES AND CAPITAL

			AFTER PROPOSED CAP. STOCK ADJUSTMENT
LOANS FROM BANKS		183,533.45	183,533.45
LOANS FROM OTHERS			
J. G. Spring	92,603.63		
D. W. Griffith	65,841.15		
F. A. Powers	2,066.67		
Miscellaneous	47,509.96		
D.W.G. - Sal. A/C	42,833.00	250,854.46	250,854.46
ACCOUNTS PAYABLE		70,742.22	70,742.22
ADVANCE FROM DISTRIBUTORS		31,617.62	31,617.62
RESERVE FOR CONTINGENCIES		3,000.00	3,000.00
CAPITAL STOCK			
Represented By-			
121,693 Shares Class "A" Stock of no par Value(125,000 Shares Authorized)			
375,000 Shares Class "B" Stock of no par Value - Less Amount held in Treasury		3,283,199.75	2,412,061.67
		$3,762,647.70	2,891,509.62

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

A.

LOANS FROM OTHERS

MISCELLANEOUS

Famous Players	$ 5,000.00	
United Artists Corp.	1,899.70	(Self Liquidating)
Insurance Policies	30,710.28	(Contra)
Shubert	10,000.00	
	$47,609.98	

B.

ACCOUNTS PAYABLE

Miscellaneous Accounts	$ 5,806.71	
Empire Trust Company - Interest	7,647.83	
Elmer Clifton	1,000.00	
Carol Dempster	14,940.82	
Mae Marsh	4,000.00	
Wm. J. Bantel	1,950.00	
Mot. Pict. Prod. & Distr. of Am.	5,905.00	
State License Tax	29,491.86	(In Dispute)
	$70,742.22	

RUTCHOSLEY
NEWSPAPERMAN
PUBLICITY AND PROMOTION
If it is a Big Thing I can make it Bigger

"Ruts"
The Hoosier Boy

Terre Haute, Indiana,
June First,
1 9 2 6.

Mr David Wark Griffith,
New York City, N.Y.

Dear Sir;-

During the war I wrote a song" Remember the Girl in Your Old Home Town".

The song had a tendency to stop the marriage of the American soldier and French girl, or the "Franco-American alliance matrimonial as one of more than 10,000 newspapers that wrote of it said.

The Chicago Tribune said there would have been 10,000 more American soldiers married French girls had it not been for its sweet sympathetic melody. The Bloomington, Ill Pantagraph used the chorus and said there would have been 5,000 more had it not been for this song that was originally featured at the Hotel Crillon' American Peace Headquarters by a sextette of American sergeants from New York, Mass. Mo. Indiana, Pa and California with a Y.M.C.A. girl at the piano, before President Wilson and a notable from each of the Allied countries.

Rev Ben Cox the most noted Baptist Evangelist said "if the husband and wife would pay more heed to this poem, there would be less divorce". while the Memphis Commercial-Appeal, largest newspaper int the south said Remember the Girl in Your Old Home Town" is probably the most talked of song in America" in an issue in May 1921.

Mr David Wark Griffith,

"Nuts"
The Latest Fad

I have written a 50,000 word story around the song that run in 18 monthly installments in a magazine, yet I still retain the copyrights and all rights.

Since many theatrical and moving picture theatres owners have said that D.W.Griffith could screen the scenario I had written and make a million dollars reputation for me out of my part I am anxious that you have some of your business associates read it and see what its possibility might lead to.

Thanking you for any courtesy and assuring you of my complete co-operation if you should accept the story.

I am,

Sincerely appreciative,

Ret Crosley

Ret Crosley,

% Tribune; Terre Haute, Indiana.

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

125-127 So. Monroe St. Peoria, Ill.

June 2nd, 1926.

Mr. D.W.Griffith,
c/o Famous Players Lasky Studio,
Long Island, Astoria,
New York.

Dear Mr. Griffith:-

Being the Ad Sales Manager at the Peoria Exchange, I have seen and handled a great many of your photographs, and have always wanted one autographed.

It quite often helps a lot in selling pictures and ad sales material to have an autographed photograph of a director to show an exhibitor.

May I please have one? As above stated, it would not only greatly help me, but would be very much appreciated.

Sincerely,

Bob Grossman.

R.A.Grossman,
Ad Sales Manager.

RAG:IR

15th Birthday Group

A BOX OFFICE JUBILEE!

June 6, 1926.

Mr. W. Ray Goffman,
Manufacturers Trust Co.,
43rd St & 5th Ave.,
New York City.

Dear Mr. Goffman,

Enclosed herewith you will find note of the G. & H. Pictures Corporation, dated May 21st, for four months, in the amount of $31,995.01, properly signed and endorsed.

Very truly yours,

Secretary to Mr. Grey.

THE BENJAMIN FRANKLIN

UNITED HOTELS

CHESTNUT AT NINTH STREET

PHILADELPHIA

HORACE LELAND BIGELOW, Managing Director

CHARLES F. BIGELOW, Resident Manager

Jan 10th 1926

My dear Mr. Griffith

In order to raise funds for my campaign I wish to sell the filming rights of Sir Hall Caine's books

"The Manxman"

"The Scapegoat"

"The White Prophet"

RESERVATIONS MADE HERE FOR OTHER UNITS IN THE UNITED OR AMERICAN HOTELS SYSTEMS OR FOR U.N.I.T.I. HOTELS ABROAD

THE BENJAMIN FRANKLIN

UNITED HOTELS

IN CANADA

CHESTNUT AT NINTH STREET

PHILADELPHIA

HORACE LELAND WIGGINS, Managing Director

CHARLES F. WIGGS, Resident Manager

Dear

Please tell me who I should see about this.

Yours truly

Harry Weil

RESERVATIONS MADE HERE FOR OTHER UNITS IN THE UNITED OR AMERICAN HOTELS SYSTEMS OR FOR U.N.I.T.I. HOTELS ABROAD

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 1774

United Artists Corporation

JOSEPH M. SCHENCK
CHARLES CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

June 7th, 1926.

G. & H. Distributing Corp.,
1107 Longacre Bldg.,
New York City.

Gentlemen:-

We have deposited to your account in the Manufacturers Trust Co., the sum of $150.00 - received from the United Artists Corporation, Far East, on account of HIS DARKER SELF.

Very truly yours,

UNITED ARTISTS CORPORATION

Comptroller
F.A. Beach

JTO:NG

June 7, 19[illegible]6.

John A. Robert & Co.,
[illegible] John St.,
New York City.

Attention of Mr. Beckman.

Gentlemen:

As per telephone conversation, will you kindly have the liability, property damage and collision insurance on Mr. Griffith's La Voisen cancelled, retaining the fire and theft. As I advised, this car has not been in use for months and has not been out of the garage for over two months at the least. It is not in good condition and as Mr. Griffith has not decided whether he will have it repaired, it has been in the garage all this time without being used as it has been fully covered by insurance for that period. I wish you would communicate with the insurance company and see if there can be any adjustment made. The chances that the car will be used in the very near future are very slight, but should we require the insurance we are now cancelling replaced I will communicate with you.

Very truly yours,

Secretary to Mr. Griffith.

June 9, 1926.

Miss Pauline Ettinger,
Secretary to Mr. Ralph Block,
Famous Players Lasky Studio,
Long Island City, N. Y.

My dear Miss Ettinger,

Thank you very much for sending Mrs. Garibaldi's story to me, and also for the synopsis enclosed for Mr. Griffith's information.

Very truly yours,

Secretary to Mr. Griffith.

June 6, 1924.

Mr. A. Ray Jeffman,
Manufacturers Trust Co.,
43rd St & 5th Ave.,
New York City.

Dear Mr. Jeffman,

As you may have noted, we have not sent the $800 weekly check of Mr. Griffith's on account of the G. & H. note for the past two weeks. This is due to the fact that Mr. Griffith is now between pictures, that is he has just finished one picture, and until he decides upon his next story, for a short period of time he will not draw salary . This, however, will only be for a few weeks, and when his salary is resumed we will start making the payments weekly in the amount promised and will perhaps be able to make up for the difference.

Trusting this will be satisfactory to you, and with kindest regards, I remain

Very truly yours,

General Manager,

D. W. Griffith, Inc.

ACG/CC

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

DIVERSAT HILL 8300
CABLE ADDRESS "FAMPLAY"

OFFICE OF JESSE L. LASKY
VICE PRESIDENT

June 6, 1926.

Mr. A. G. Grey, Vice President,
D. W. Griffith Inc.,
1476 Broadway,
New York City.

Dear Mr. Grey:-

I have just discussed the contents of your letter of June 2nd with my associates, and I am sorry to advise you that the best we are prepared to advance is $1500. per week against any sum which may accrue for Mr. Griffith's services in directing the next picture.

As this decision is final, I have instructed our comptroller, Mr. Saunders, to immediately authorize checks at this rate for the weeks ending May 29th and June 5th, 1926, and to make further payments as aforesaid until further notice.

Yours very truly,

Jesse L. Lasky

JLL.JC

FIRST VICE PRESIDENT

FAMOUS PLAYERS - LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

FOREIGN DIVISION

June 8, 1926.

Mr. Al Gray,
D.W.Griffith, Inc.,
1476 Broadway,
New York City.

Dear Mr. Gray:

I am enclosing copy of booking report on SALLY OF THE SAWDUST, as of week ending May 22nd, 1926.

Very truly yours,

J. H. Seidelman

J. H. Seidelman
Asst. Mgr. Foreign Division.

JHS:KM

Distributed By
MACFADDEN PUBLICATIONS
True Story
Physical Culture
Muscle Builder
True Romances
Dream World
Movie Magazine
The Dance
True Detective Mysteries
Sportlife
Marriage Problems
Own Your Own Home
Fighting Romances
True Experiences
New York Evening Graphic
Automotive Daily News

MACFADDEN PUBLICATIONS
Incorporated
MACFADDEN BUILDING
1926 BROADWAY AT 64TH STREET
NEW YORK CITY NEW YORK

TELEPHONE
TRAFALGAR 4500

June 8, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York, N.Y.

Gentlemen:

We have employed Mr. Alexander Gustavus Penrod as illustrator and camera man. He has given us your name as reference.

As a matter of office record, may we have a letter from you regarding Mr. Penrod?

Thanking you, I am,

Yours very truly,

MACFADDEN PUBLICATIONS, INC.

L. C. Shuttleworth
Personnel Manager.

LCS:GM

June 6th, 1936.

First National Bank,
Mamaroneck,
N. Y.

Attention: Mr. R. E. Brewer

Gentlemen:

We are in receipt of your letter of June 2nd addressed to Mr. J. C. Epping with reference to a Safe Deposit Box #187 which was cancelled by us some time ago.

In regard to the return of the two keys we are very sorry but Mr. Epping, who is now in Europe, either lost or misplaced them therefore it is impossible for us to return them. However, if you will have the lock changed on this Safe Deposit Box or new keys made, we will gladly bear the expense.

Thank you for your many kindnesses.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS

Thurston Clark

June 9, 1966.

Dear Mr.

The enclosed note is self-explanatory. Will you please call it to Miss Dempster's attention.

Regards,

Cedar Rapids, Iowa.
June 8th, 1926.

Mr. D. W. Griffith,
New York City.

Dear Mr. Griffith,-

About two years ago I wrote you suggesting the dramatization of De Balzac's novel "The Quest of the Absolute". It occurred to me my note may have miscarried or been lost.

To my mind, it would be exceedingly difficult to find a more powerful or gripping portrayal of human passion and ambition, and one that is applicable to so large a proportion of everyday life.

I realize you probably receive many such suggestions, but this story, to my way of thinking, holds extraordinary possibilities. I dislike to obtrude with a reiteration that you may already have considered impractical or undesirable, but as I stated before, I firmly believe it would make a picture of unusual appeal to all people at all capable of thought.

Would be very glad to have an expression of your opinion.

Respectfully yours,

O. H. Hoeltje
c/o J. G. Cherry Company
Cedar Rapids, Iowa.

O H Hoeltje

DUESENBERG MOTORS COMPANY
OF NEW YORK, INC.
TELEPHONE CIRCLE 6667
220 WEST 57TH STREET
AT BROADWAY & 57TH STREET
NEW YORK

June 6, 1928.

Mr. D. W. Griffith,
Famous Players Studio,
Pierce Avenue,
Long Island City, N. Y.

Dear Mr. Griffith:

With reference to our conversation during our recent visit to you, we are able until Friday of this week to obtain the car from the present owner, the photograph of which appealed to you.

We will be pleased to drive this car over to the studio for you to see, any time convenient up until Friday. You may then decide upon any modifications or changes that you may care to.

Very truly yours,

DUESENBERG MOTORS CO. OF N.Y.INC.

By W. C. Rigg.

WCR/AG

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

8 Hope Crescent
Edinburgh

D. W. Griffith Esq.

Dear Sir,

I wonder if you would be kind enough to consider as the subject of a coming production the actual story of Robinson Crusoe's passion for Sophie Bruce. My MS has appeared alike in England & America. I hereby enclose a copy along with several illustrations of Crusoe's birth-place. I do hope you will give this matter your careful consideration.

Yours faithfully
H. M. Forbes.

June 7, 1926.

Mr. A. M. Forbes,
6 Hope Crescent,
Edinburgh,
Scotland.

Dear Sir:

Mr. Griffith wishes me to acknowledge and thank you for your recent letter, enclosing photographs and story of Robinson Crusoe and Sophie Bruce.

However, at this time Mr. Griffith is not personally considering any material for production due to the fact that he is fulfilling his contract with the Famous Players Lasky Corporation, and they select the stories for his productions.

We are returning the photographs and story herewith.

Very truly yours,

D. W. Griffith, Inc.

Sec'y. to Mr. Griffith

MISS GISH'S WOE WINS LONDONERS

Gained Sympathy for D. W. Griffith by Saying Not a Film Star in United States Will Strike Blow for Art

Declares Creator of Great Pictures Is Forced to Make Pot-Boilers to Pay Off His Debt

By Pierre Van Paassen
European Staff Correspondent of The Evening World

Copyright, 1920 (New York Evening World), Press Publishing Co.

LONDON, June 2.—D. W. Griffith, the American film producer and creator of "The Birth of a Nation," "Orphans of the Storm," "Way Down East" and other masterpieces of the silver screen, has been pouring out a tale of woe to the people of London that has won him an outburst of sympathy and commiseration from thousands of film fans and from several of the leading papers.

The medium through which Mr. Griffith has conveyed the story of his hardships to the British public is Miss Lillian Gish, the American film star, who is enjoying unrivaled popularity in the British metropolis.

In conveying Griffith's message, the versatile Lillian added a few of her own observations on the poor quality of present-day American films, adding that not a single motion picture star in the States has the courage to strike a blow for art or for prestige.

"NOTHING TO DO WITH ART"

According to Miss Gish, the American motion picture industry has nothing to do with art, but is chiefly concerned with box office receipts, and in that way is constantly lowering the standard of appreciation of the film-going public in America.

One prominent London daily, commenting on the tale of woe, remarks that there can be no doubt of Miss Gish's sincerity, "for she told her story with all the warmth and emotional intensity of which she is capable," at the same time supplying the British public with a glimpse, according to the same paper, of the greed and competitive internecine war to the bitter end among American motion picture producers.

The British public is particularly incensed against the treatment meted out to Griffith by his competitors in the American film industry, because it is generally conceded here that Griffith's film, "Hearts of the World," had a

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By Pierre Van Paassen

Foreign Staff Correspondent of The Evening World

(Copyright, 1926, by the New York Evening World. Great Britain rights reserved.)

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The British public is particularly incensed against the treatment meted out to Griffith by his competitors in the American film industry, because it is generally conceded here that Griffith's film, "Hearts of the World," had a great deal to do with bringing America into the war on the side of the Allies.

Miss Gish told the papers that she left Griffith with his own consent, because he could no longer afford to make films.

"The truth of the matter is," said Miss Gish, "Griffith never made any money out of his films. He is as poor as a church mouse; as poor, in fact, as on the day when he started producing.

"For weeks and weeks he was unable to pay our salaries, and when his debts became mountainous he sold himself to a film trust. He is now making 'pot-boilers' for the mob and asking himself whether each scene that he produces will please the mob taste. In other words, this great artist is going through a most humiliating experience.

"When I last saw him he told me: 'I have fifty bosses now, Lillian, but I am at least paying my debts.' "

Miss Gish says she asked him if she could have a look at some of the scenes he was producing, but he refused, adding that he was ashamed that he should have fallen so far below his former standard of artistic excellence.

"Colossal fortunes have been made out of films produced by Mr. Griffith. Most of this money was made by film distributors, but never a cent has come his way, although it cannot be denied that Mr. Griffith personally built up nearly all the prestige that the motion picture enjoys nowadays in public estimation," added the actress.

Miss Gish cited "The Birth of a Nation," which, she said, had made nearly $8,000,000 profit for its fortunate owners, while "Way Down East" had passed the $5,000,000 mark.

Mr. Griffith, according to his leading lady, was always in a position of having to borrow money at high rates of interest in order to keep going. The motion picture industry, jealous of his fame, would not finance him.

"People were dissatisfied with the crowd around the guillotine in 'Orphans of the Storm,' " said Miss Gish. "They thought the crowd wasn't good enough. The truth was that Mr. Griffith could not afford to hire a crowd.

PRESSED FOR MONEY

"What he did was to engage local people and arrange for them to act as a crowd on Sunday, when they were not working. Everything depended on that Sunday being fine. We were so anxious about the weather that we consulted even all the old people with rheumatism, because they are better weather prophets than any weather bureau. They promised fine weather, and it really did not rain, though the sky was overcast. I just give this example to show you that we always were working against this terrible dilemma—lack of money."

Lillian then dealt out a little criticism for the present magnates of film industry in America.

"Their Hollywood is just an emotional Detroit or automobile factory. The Hollywood stars standardize cheap emotions just as car manufacturers standardize automobiles. And they do it from the same motives and almost by the same methods," she added.

"There isn't a single star in America at the present time who dares to strike a blow for art or for prestige. Everything depends on the prospective box office receipts. They are told to laugh, and they laugh. They are told to shed tears, and they shed tears. They are mere puppets. Everything is done for effect. The American film industry has nothing to do with art.

"They told me also to weep on one occasion, but I told the director I left that to the audience. I am surprised that American audiences don't burst out in tears over the kind of films that are being dished up to them nowadays," she concluded.

Miss Gish is now in America.

1003 St Nicholas Ave

N.Y. June 7/00

Mr W. H. Griffith
75 Farmers Bldgs
Boston Mass.

Dear Mr Griffith

I must print a job concentrate at this time which it might be, thought it possible there might be something at the studio, saw young Mr Foster some months ago though your brother along the lines of my creation but nothing developed just like many other similar enquiries amongst big things, being optomistic as ones friends tell you does not pay the landlord, ill ness and some bad breaks has really made it all appear uncomy but never theless true, trust you are well.

Yours Sincerly
Wm H Moore.

D. W. GRIFFITH, PRESIDENT
A. GRIFFITH GREY, VICE PRESIDENT

A. H. T. BANSHAF, SECRETARY
T. C. SPRING, TREASURER

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT [illegible]

June 9th, 1926.

Mr. A. H. T. Banshaf,
130 West 42nd Street,
New York,
N. Y.

Dear Mr. Banshaf:

You will recall some months ago I drew your attention to a proposed adjustment of our Capital Stock situation.

I am enclosing herewith, Comparative Balance Sheet showing the effect of this proposed adjustment. It may be brought about by having Mr. Griffith donate back to the Corporation 275,000 Shares of the Class "B" Stock which he now holds thereby creating a donated surplus and leaving him still in absolute control of the Corporation. This will give us $871,138.08, represented in donated surplus which we could use in whatever way that would seem most desirable with the exception of the payment of dividends. In the attached Balance Sheet I have used this donated surplus in the reduction of GOODWILL, CONTRACTS WITH STARS ETC. in the amount of $802,863.83 to $100,000.00 and entirely writing off INCORPORATION EXPENSES in the amount of $44,091.67 and in the reduction of our deficit from $2,039,169.58 to $1,914,987.00. However, this is only one way of handling this donated surplus; it might be handled in any way which might seem more desirable.

In having Mr. Griffith donate his Stock to the Corporation and holding it in the Corporation Treasury as Treasury Stock, it would not be necessary to cancel the certificates. Therefore, we are not reducing our capitalization and it would not be necessary to file papers with the State or call a Stockholders meeting as far as I have been able to determine. Aside from showing a healthy Balance Sheet condition, this would be responsible for a reduction in our State Franchise Tax.

I personally think that the advantages of this adjustment will more than compensate for the disadvantages.

Inasmuch as the next semi-annual closing period is rapidly approaching via June 30th, I would appreciate knowing whether you are going to do anything definitely in the matter.

Very truly yours,

D. W. GRIFFITH, INC.

By Raymond A. Kane

RAK:ID
ENC.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

June 7, 1926.

Mr. Lee Greeley,
c/o Tribune,
Terre Haute, Ind.,

Dear Sir:

Mr. Griffith wishes me to acknowledge and thank you for your letter of recent date regarding your scenario. However, at this time Mr. Griffith is not personally considering any material for production due to the fact that he is fulfilling his contract with the Famous Players Lasky Corporation, and all material must first be submitted directly to them for consideration.

Very truly yours,

Secretary to Mr. Griffith.

Form 1201-G

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	DLS
NIGHT MESSAGE	NITE
NIGHT LETTER	NL

If none of these three symbols appears after the text of this message, the message is a telegram. Otherwise the symbol indicating the service desired is inserted by the sender preceding the text.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	DLS
NIGHT MESSAGE	NITE
NIGHT LETTER	NL

If none of these three symbols appears after the text of this message, the message is a telegram. Otherwise the symbol indicating the service desired is inserted by the sender preceding the text.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt of destination as shown on all messages, is STANDARD TIME.

Received at

GA343 56 COLLECT NL LOSANGELES CALIF 9

A H T BANXHAF.

130 WEST 42 ST NEWYORK NY.

X6015

51

1926 JUL 9 PM 6 11

MUST HAVE LOT AND BLOCK NUMBER AND IF POSSIBLE STREET NUMBER OF LOTS AT SANPEDRO STOP HAVE ARRANGED FOR IMMEDIATE APPRAISAL BY BANK WHICH I WILL FORWARD UPON RECEIPT OF THIS INFORMATION STOP KINDEST REGARDS.

LOYD WRIGHT.

PACIFIC ELECTRIC AND WESTERN UNION CABLES

CLASS OF SERVICE DESIRED
Fast Telegram
Day Letter
Night Telegram
Night Letter
The sender may wish to a receive the rate of other routes, please see Telegraph Office or Telephone Operator.

TELEGRAM

Received at Number
Office
Time Filed
STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to. Form 8

JUNE 10 1926

LOYD WRIGHT
CURTICE BUILDING
LOS ANGELES CALIFORNIA

LOTS TEN ELEVEN AND TWELVE BLOCK TRACT ON SOUTH SIDE FOURTEENTH STREET ONEHUNDRED FIFTEEN FEET EAST PALOS VERDES SAN PEDRO STOP LOT ELEVEN INSURED BY TITLE GUARANTEE TRUST COMPANY CONTINUING POLICY NUMBER TWO SIX TWO SEVEN TWENTY STOP LOT TWELVE INSURED TITLE INSURANCE AND TRUST COMPANY CONTINUING POLICY NUMBER FOUR TWO NAUGHT THREE SEVENTYNINE STOP LOTS THIRTEEN FOURTEEN AND FIFTEEN PACIFIC AVENUE TRACT SOUTH WEST CORNER SEVENTEETH STREET AND PACIFIC AVENUE SAN PEDRO INSURED TITLE GUARANTEE AND TRUST COMPANY CONTINUATION GUARANTEE NUMBER THREE SIXTYNINE THREE TWENTYEIGHT PLEASE QUOTE APPRAISALS AND BEST PRICES OBTAINABLE FOR THESE TRACTS XXXXXX TOTAL SIX LOTS REGARDS

BANZHAF

charge Banzhaf 130 W 42nd St

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	NL

If none of these three symbols appears after the basic character of service chosen to transmit this message, it will be transmitted by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1201-B

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	NL

If none of these three symbols appears after the basic character of service chosen to transmit this message, it will be transmitted by the symbol appearing after the check.

The time shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1926 JUL 10 PM 9 38

SC120 64 NL LOSANGELES CALIF 10

A H T BANZHAF.
130 WEST 42 ST NEWYORK NY.

BANK APPRAISAL REPORT FOLLOWING LOTS TEN-ELEVEN AND TWELVE WORTH AT LEAST FOUR THOUSAND DOLLARS EACH STOP LOTS THIRTEEN FOURTEEN AND FIFTEEN IN GOOD TIMES WOULD BE WORTH THREE HUNDRED DOLLARS PER FRONT FOOT BUT IN TIMES SUCH AS THESE WOULD PROBABLY MOVE FOR TWO HUNDRED TWENTY FIVE DOLLARS PER FRONT FOOT STOP PLEASE INSTRUCT IF YOU WISH ME TO NEGOTIATE SALES STOP REGARDS.

LOYD WRIGHT.

June 10th, 1956

Metropolitan Publications, Inc.,
1556 Broadway,
New York,
N. Y.

Gentlemen:

With reference to your letter of June 8th in regard to Mr. Alexander Gustavus Penrod, we are pleased to say that Mr. Penrod was in our employ as Camera Man during which employ he rendered services which were most satisfactory.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:ls

MOTION PICTURE IMPROVEMENTS, INC.
NEW YORK CITY

254 West 54th St.,
N.Y. June 10th, 1926

Mr.D.W.Griffith,
D.W.Griffith Productions,Inc.,
1476 Broadway,
New York City, N.Y.

My dear Mr. Griffith,

Miss Gish 's article in yesterday's World, comes at a very opportune time.

After reading it, I felt that I wanted to write to you at once and tell you how glad I am to hear that Miss Gish had taken this opportunity to explain to the public, what even those who are in the motion picture industry did not understand.

Though all of your recent pictures always had the finished touch of the Master Director, I always left the theatre feeling that your heart and soul had not been in the production, and I was glad to read Miss Gish's frank statement, which explains the situation to me and to the public.

Trusting that this may lead to conditions which will bring forth another 'Broken Blossoms' and with kindest regards to the greatest of them all, I am

Yours very truly,

Oscar Choinard

OC:W

ELMER LINCOLN, PRESIDENT
OTIS G. HUNLEY, VICE PRESIDENT
T. E. MITCHELL, GENERAL MANAGER

1164

Lincoln Lead and Silver Mines Co.

GENERAL OFFICES
508 CITIZENS NATIONAL BANK BUILDING
PHONE: VANDIKE 8988
LOS ANGELES, CALIFORNIA

MINES—DOME, ARIZONA

June - 10 - 1926.

Mr. W. Griffith:

Dear Friend,

I wish to report the progress of my mining venture it is as follows: on or about March 1st 1926 organized Company under Nevada's Corporation laws, for 1 million shares with a par value of $1.00. I hold control my associatis are all very fine people, have a perfect organization with T. E. Mitchell who was General Ass't Superintendent of the Anaconda Mines of Butte Mont. for seventeen years he started as a miner; he was choosen from a number of engineers from United States and Great Britain in 1914 to open up and develope the largest Lead and Silver mine in the world located in Burma India owned by the Burma Corp. of London, Herbert Hoover was one of the largest stock-holders, he resigned on account of ill health contracted while there. He was their General Manager; he is at the present time my Gen. Mag'r, and he receives no salary, just a block of stock, when he looked at and examined my

properties he said, they were the best lead and silver properties he had examined in the west. So you can see no doubt why he is devoting his time to this group of claims. I have 15 or in other words 305 acres.

We have exposed the main vein almost a mile it is from 1 to 12 feet wide and we know that it is 450 feet deep, (we can not tell how much further it goes as yet) in other words we have about 900,000 tons of 12 dollars ore in sight which will net at least $500 a ton and that does not take in consideration the high-grade we know is there, or has been shipped that run as high as $366.00 per ton. We have driven a permanent vertical shaft 65 ft said shaft will intersect main vein at about 300 ft. We are also installing a 14" "Hot-head" it is a fuel-oil engine and air compressor combined giving us 309 ft of cubic air per minute, with a 6 X 8 Henry Bolthoff hoist; all operations are run by compressed air. This all means that I have the properties developed untill it is considered a two-million property. We will be shipping high-grade ore with-in 60 to 90 days. Wish I could take you down and show it to you. I can also cook bacon to suit your taste, have developed in quite a cook the last two years. Still like it crisp? Am going to give you a little data on lead; in 1921 the uses of lead in United States

amounted to 529,350 Tons, in 1924 it amounted to 816,800 Tons, in 1921 it brought 4.5 cents per pound in 1924 it was 9.1 cents per pound. The demand, is much greater than the supply with no prospects of any big lead mines being opened up for at least ten years. Lead and Silver stocks are the most attractive investment on the market today, when we start shipping I will have our stock placed on the exchange, and you may rest assured it will go on quite a bit above par If you will take the time to look over the June issue of the Mining and Metallurgy Magazine, published by the American Institute of Mining and Metallurgical Engineers you will get a fair idea what lead mining means in the way of an investment, it payed 88% on the dollar last year, There are less failures in mining than any other industries. Our ore is a premium ore as it carries it's own flux, that is occures in a flour-spar gangue. I have the neccessary finances to carry out the installing of machinery and to develope our ore, and there will remain in the treasury about 300 000 shares, stock is non-assessable and does not hold stock-holders

liable. Well, "Chief" I have stock up to $4000.00 or $6000 shares held out, that is the 1st for I wrote you about you can have all of it or any part of it, I just hope you are in a position to take it, I will will make you some money for a good many years; engineers say, "twenty years."

Well anyhow it's a great game; I know you would like it. How are you getting along? I hope Jing and your health is the best. I weigh 230 lbs. not bad, still have the chest it is now over 48 inches.

There seem to be quite a bit of activity out here in the picture game, I have had three offers this year but was unable to take them.

Just wire me collect at the Co's address if you are with us. With the very best of wishes

As ever

Elmo Lincoln.

P.S. There is quite a story connected with the cross that is used on letter-head. I have the orginal. Sometime I will tell you about.

Manufacturers Trust Company

MEMBER FEDERAL RESERVE SYSTEM

513 Fifth Avenue corner 43rd Street
New York, N.Y.

June 11, 1926.

Mr. A.Griffith Grey,
D. W. Griffith, Inc.,
1476 Broadway,
New York, N. Y.

Dear Mr. Grey:-

I have your letter of June 8 with reference to the weekly check of Mr. Griffith on account of the G. & H. Pictures Company note, and shall be very glad to meet your wishes as stated in the letter.

With personal regards, I am

Very truly yours,

M. Ray Coffman

M. Ray Coffman,
Assistant Secretary.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

188

To Mr. Rensheaf **Date** June 11, 1926.

From Mr. Gray **Time**

Reply to

Dear Mr. Rensheaf:

You will remember, when we took up the matter of the bonus and profits of Mr. Griffith's contract your interpretation was that the bonus and penalty for each picture was to be treated individually, and that the average on one picture did not apply against any of the other pictures. I am enclosing herewith a letter from Mr. R. H. Saunders which is in accordance with my talk with Mr. Ludvigh the other day. After reading over this letter and our copy of the contract, I don't know what it is all about. I wish you would look into this very carefully and see really who is right. I remember at the time that you felt definitely sure that the penalty on one picture did not apply to the percentage of the profits from another picture, but if their interpretation is correct it means that we have no profits from either Sally or That Royle Girl. In other words, we are about $60,000 worse off that we thought we were and that is really the reason that the Famous Players have taken the stand they have about advancing Mr. Griffith's salary. We owe the Empire Trust $110,000, and they cannot see how we can get the revenue to pay it.

Please make all replies on back of this memorandum.

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. BANSHAF, Secretary
T. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT 9200

June 11, 1926

Mr. A. H. T. Banshaf,
130 West 42nd Street,
New York,
N. Y.

Dear Mr. Banshaf:

I am enclosing herewith, copy of our Profit Sharing Statement from the Famous Players Corporation for the three months period end- March 27th, 1926. You will note that to that date the Famous Corporation have yet to re- cover on "Sally of the Sawdust" $17,416.66 but however, on the basis of contracts taken to date this figure will eventually result in a substantial profit; our share of which will be approximately $40,000.00 after de- ducting of course, the amount shown on the Statement as "Advances to be recouped by Griffith's 20% share of profits". New con- tracts are being taken throughout the world at the rate of $5,000.00 per week.

However, on the Statement showing the condition of "That Royle Girl" you will note that there is to be deducted from our share of profits $50,270.02 and there will never be any profits on "That Royle Girl". If the contention of Famous Players is correct that each picture is not to be treated individually insofar as profits and penalties are concerned, but are to be taken together, you can readily see that the penalty on "That Royle Girl" will be more or substantially equal to the profits which we would realize on "Sally of the Sawdust".

Very truly yours,

D. W. GRIFFITH, INC.

By Raymond A. Klum

RAK:IS
ENC.

62

June 14th 1926.

Collector of Internal Revenue,
Los Angeles, California.

Sir:

I enclose herewith Mr. Griffith's check for $146.01 in payment of second installment of income tax.

Very truly yours,

GDW
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART

J. & W. SELIGMAN & CO.
54 Wall Street
New York

June 18, 1926

Mr. Joseph M. Schenck,
Mr. Sidney Grauman,
Mrs. Mary Pickford Fairbanks,
Mr. Douglas Fairbanks,
Mr. Lee Shubert,
c/o Dennis F. O'Brien, Esq.,
152 West 42nd Street,
New York, N. Y.

Dear Sirs and Madam:

Referring to our agreement with you, evidenced by your letter to us dated May 21, 1926, and our acceptance thereof, we beg to advise you that we have extended the ~~in~~ time within which delivery of and payment for the Preferred Stock of United Artists Theatre Circuit, Inc. to be purchased by us pursuant to said agreement may be made in accordance with the terms of said agreement, to a date to be mutually agreed upon between you and us, not later than June 23, 1926.

Very truly yours,

J. & W. Seligman & Co.

Hôtel Ste Perouse
11 Rue de Varenne
PARIS

CARTES PORCELAINE
PERROUSE PARIS

June 5th 1920

Dear Mr. Griffith –

Just about time you are no doubt cutting "around the garden" & digging up the road. To make you feel badly I will say that the weather here is delightful & very cool.

I want to try to tell you Mr. Griffith how much I appreciate all you have done for me in

pictures, & yet I do not mean exactly
the success, but the degree of the amount
of recognition I have been
from this very person.

Your consideration of me
in your productions has been
the greatest amount of encouragement
I have received from any person
in the Metropolis of America. I
in an interest different to that
that you have given me the work
you have. They all other
people in the profession have
as you know - a high regard for
your judgement and the pattern
I have looked for you in these
pictures raised me or rather

your ability of work – in their estimation. I think from all this I realize what an invaluable experience of work I gained in my contact with you. Without this I should probably be in "extra" for some time to come. Your success I know I owe and will always attribute to your kindness to me.

My only wish is that I might be able to work for you again soon. While I am having a marvelous time I get sinking spells when ever I think of the studio. I should much prefer being there.

July 15th – or about – I will motor to Nuremberg Germany – Switzerland and Italy then back thru France.

Please do not forget about me when you do your next picture – I would return to America immediately for it.

I hope you are well and not too tired after the past few months and the "Sorrows of Satan" is a tremendous success.

My very kindest regards,

Sincerely –

Alice Laidlaw Harriman

Hôtel Ste Pierre
rue d'Alger de Vienne
PARIS

PERRIER PARIS

N.S.

[illegible] Dr. Carter
[illegible] [illegible]
[illegible] [illegible]

[illegible]

Travellers Club -
Pall Mall -
Paris.

June 18, 19 6.

Mrs. T. Human, Jr.,
310 Warwick Avenue,
West Englewood, N. J.

Dear Madam:

Mr. Griffith wishes me to acknowledge and thank you for your letter of June 9th. However, at this time he is not personally considering any material for production due to the fact that he is fulfilling his contract with the Famous Players Lasky Corporation, and all stories must first be submitted to them.

If you so desire you can submit your story to the Famous Players Lasky Corporation, 485 Fifth Avenue, New York City, advising them you consider it suitable material for Mr. Griffith.

Very truly yours,

Secretary to Mr. Griffith.

June 16, 1926.

Mr. C. H. Moeltje,
c/o J. G. Cherry Company,
Cedar Rapids, Iowa.

Dear Sir:

Mr. Griffith wishes me to acknowledge and thank you for the suggestion contained in your letter of June 8th.

Very truly yours,

Secretary to Mr. Griffith.

71 Columbia Street,
Brooklyn 3664,
New York.

June 19th, 1926.

My dear Mr. Griffith:

About ten days ago I submitted to you a copy of Bread-Givers, writing you at fair length about its movie possibilities, etc.

As I am leaving town shortly I wish you would let me know whether the book has yet been read and what your opinion is.

Thanking you for an early reply, I am

Faithfully,

IDA EUGENIE GOLDMAN

If the book is not suitable please return it to me, at above address.

London Daily News 6.12.26

DREAMER OF FILMS.

SCREEN-ARTIST ON HIS WORK.

POOR BUT POETIC.

GREAT PICTURES AND GREAT LOSSES.

From Our Own Correspondent.
WILSON MIDGLEY.

NEW YORK.

THE real hero of the films, beside whose exploits the nerve of Douglas Fairbanks, the quixotry of Charlie Chaplin, and the cheerfulness of Tom Mix are just child's play, is working at a shabby desk in a studio near New York.

Usually David Griffith works in retirement, dreaming his dreams of pictures, until, by means of the finest producing technique in the world, they take visible form.

A tall, raw-boned man with a Roman nose, and wearing brown boots carelessly laced, received me without fuss. Then he told me, without emotion, of the "ingratitude of his films," as if they had been erring children.

MR. D. W. GRIFFITH.

"The Birth of a Nation," "Ingomar," "Broken Blossoms," "The Orphans of the Storm," "Intolerance"—the more the critics praised them the more money the films lost.

"THE SORROWS OF SATAN."

He told me of his desperate fight with the money barons of America while he tried to produce his own films.

After [illegible] money men had been producing films, following the writing of a successful play and a series of techniques which introduced fun in the cinema industry. At present he is working on "The Sorrows of Satan."

A table in his room was covered with models for various scenes in "The Sorrows of Satan," but he, as one might judge from his films, was interested only in the idea.

"It seems to me an atrociously written book," he said. "But Marie Corelli had a striking imagination. The idea that even while Satan is tempting men he hopes they won't fall because not all men refuse to do so will be attain peace, which to me means Paradise, is a beautiful and striking idea."

AN ARTIST'S FAITH.

He made a remarkable confession of an artist's faith.

First of all he is painfully conscious of the conditions imposed on moving-picture creation by the circumstances of the film industry and of American life.

"I shocked Henry Ford recently," he said, "by telling him he was making cars and aeroplanes to get everybody somewhere else, but nobody knew where they wanted to go or why, and that anybody who could persuade one man to sit still and write four lines of lasting poetry would be doing more good."

The pictures he would like to make in the future are suggested by his favourites of the past—Browning's "Pippa Passes" and "The Blot on the Scutcheon"; "The Sands of Dee" and "The Taming of the Shrew."

I gathered that what he would most like in practice would be to produce a film that would make Sir James Barrie and Bernard Shaw enthusiastic, though in spite of his admiration for Shaw he still thinks "Mr. Shakespeare wrote a thing or so."

MESSAGE OF BEAUTY.

He would like, if he were free, to produce films embodying great but simple ideas.

"I don't want to reform the world," he said. "That isn't my job; but I think we ought to give it the best we can in pictures. There are only a few ideas that really matter—above all that war is useless, hopeless, silly, bad business.

"Millions are spent on libraries. Why should we not spend a few millions on giving the world a few great poetic films? The working man and the peasant respond as well to true poetry as any other. They appreciate Shakespeare. They think they want sensation, crisis, the bustle of the commercial film; but after the second great picture, certainly after the third, we could show them they did not.

"We could carry the message of beauty and poetic truth into every village in the world. Why shouldn't it be tried when we are spending millions on library books for a few thousands to read?

HIS DREAMS.

The kind of subjects Mr. Griffith regards as possibilities in his future are the story of the maiden wooed by the sun-god, dreaming of all the splendour and glory she might possess, and then turning back joyfully to the ordinary human love of her peasant lover.

"Hamlet" could be a "world-thriller" on the screen, he said. "Anthony and Cleopatra" could be made one of the great popular successes, because Shakespeare was all the time simply embodying deathless truth and beauty in his plays. "Think," he said, "what we could do with 'A Midsummer Night's Dream.'"

"What is your own Midsummer Night's Dream of film-producing?" I asked.

"To make peace and beauty visible for men to see with their naked eyes. To turn poetry into pictures. I tried to

London Daily News 6.12.26

[illegible] seems to her, his my adora-
tion of herself. She really partner ha-
based his acquaintance on her becaus
he is in love with her daughter, Gil
berta, and wishes to marry her.

THE OTHER'S SPRING.

For the first time the mother look
on her daughter as another woman
and sees that she is beautiful and
young. Things do not go quite righ
with the young people when they ar
married.

Little by little we see the drama un
folding. We see that the mothe
envies the spring-time that has com
to the others. She is always ready wit
her sympathy when her daughte
requires comforting; she speaks a
a wise friend to her young son-in
law when his girl-wife is in
anxiety jealous of a handsome neigh
bour with whom he rides. Bu
although nothing Clarisse says or
presses her feelings, her actions do, sh
might have simply asked Maurice no
to ride with the dangerous woman, a
her daughter had requested. But sh
does not.

THE TRUTH AT LAST.

A month later Gilberte runs awa
from her husband because she think
there is no doubt of his infidelity. Th
mother is overjoyed. She and he
daughter will go away, far away, to
gether. Again Clarisse reveals every
thing by her actions. The husban
telephones, and she tells him he
daughter is not with her. At last th
young wife sees the truth, and th
mother herself only then realises wha
her actions have meant from the first.

I found this play had a curious effec
of reality. It was as if one was seein
these people and understanding thei
motives without a word having bee
said which would not have been uttere
in the same situations in real life.

To others, no doubt, the play may
have seemed boring. There is no
accounting for the tricks imaginatior
plays us. But, of course, Bernard's
method of drama makes heavy de
mands on the players. Beatrice Wilsor
as Clarisse, Lawrence Anderson as
Maurice, and Beatrix Thomson as
Gilberta were successful enough.

Bernard's play was preceded by a
witty sketch, "Down on the Farm," by
Ivor Brown. Both plays had been skil
fully produced by Irene Hentschel.

E. A. B.

WHY TEA CAUSES INDIGESTION.

How To Have Good Digestion Without Giving Up Tea.

Thousands of tea-drinkers who suffer from indigestion think the trouble is due to the food they have eaten, when, in fact, it is directly due to the drinking of tea. Tea has a decidedly irritant action, and causes excess acid to accumulate, with the result that food fermentation takes place and the stomach becomes upset. Actually, tea is the direct cause of many of the worst cases of digestive trouble. To enjoy good digestion without giving up tea, take a little 'Bisurated' Magnesia in a quarter of a tumbler of water, or two or three tablets immediately after eating. This instantly neutralises the acid, stops food fermentation, heals and soothes the inflamed stomach lining, and ensures normal, painless digestion. Whether your stomac troubles are due to tea, tobacco, or to any other cause that produces excess acid and food fermentation, 'Bisurated' Magnesia, by removing the cause, will give almost instant relief. 'Bisurated Magnesia is obtainable of all chemists, in both powder and tablet form, at 1s. 3d. Get a package to-day, and eat what you like without fear of distress to follow.—Advt.

June 16, 1926.

Miss Ida M. Goldman,
71 Columbia Street,
New York, N. Y.

Dear Madam:

Replying to your letter of June 15th, I wish to advise that Mr. Griffith has been very busy finishing his production "The Sorrows of Satan" and has not as yet had the opportunity of reading your book, nor am I in a position to state at this time when an opportunity will present itself. In the meantime, if you desire the return of the book, kindly advise me and I will be pleased to forward same to you.

Very truly yours,

Secretary to Mr. Griffith.

Book Returned
6/28/26

June 16, 1926.

Mr. W. G. Rigg,
Duesenberg Motors Co. of N. Y. Inc.,
225 West 57th Street,
New York City.

Dear Sir:

With reference to your recent letter, Mr. Griffith wishes me to thank you for your courtesy in this matter but he decided to let the purchase of a car rest for the time being.

We will be pleased to communicate with you when Mr. Griffith is again in the market.

Very truly yours,

Secretary to Mr. Griffith.

Wednesday, June 16, 1926

FATHER OF MOTHERS' PENSIONS HERE TO FEED ILL-NOURISHED CHILDREN BY EDUCATION BOARD AT PUBLIC EXPENSE

Judge Henry Neil of New York City Establishes Headquarters Here in Interest of State-Wide Campaign; May Use Niagara as Model for Other Communities.

"Half the parents of Niagara Falls know more about reading, writing, arithmetic and making money than they do about feeding children," according to Judge Henry Neil, of New York City, who arrived here yesterday to continue his campaign for feeding undernourished schoolchildren.

The picturesque figure who sponsored the measure for mothers' pensions in New York state, is in Niagara Falls this week to promote his newest project, to have the boards of education of New York cities undertake the feeding of undernourished children at public expense.

Attracted to Niagara Falls by the work the Board of Education here has already accomplished in this direction, Judge Neil has established temporary headquarters in this city to study the methods employed, and to see if the efficiency of such methods can be improved. Claiming that millions are wasted annually in trying to educate children who are physically unable to learn because of undernourishment, he claims that every city in the country should first of all see that these children are properly fed.

Would Enact Law

"A hundred years ago in England hungry children caught stealing food were given the death penalty and hanged," Judge Neil stated this morning. "Today in the United States we can't hang all of our hungry school children; there are more than 10,000,000 of them."

Acting on the theory that it costs only half as much to educate a correctly-fed child as it does to school an ill-nourished, unhealthy child, Judge Neil introduced at the last session of the legislature a bill authorizing boards of education to feed undernourished children at public expense. The measure was brought in too late for consideration, but it will be re-introduced at the next meeting of the state legislature.

Charities Block Aid

"The undernourished children in our public schools would all be properly fed at public expense were it not for one big reason," says Judge Neil.

"That reason is—the privately operated charity organizations could not collect the funds to run their organizations if child poverty was abolished.

"Most money collected for private charity is on the plea of the needs of poor children. These poor children must depend on charity because private charity organizations need the business.

"A glass of milk a day will not keep malnutrition away. Perhaps the child already gets more sugar, starch and fat than it really needs. Why not let the school medical officer find out just what kind of foods the child lacks and then supply the deficiency?

"The board of directors of any school may cause to be furnished free of charge, in a suitable individual sterilized receptacle, on each and every school day, to each child in attendance desiring the same, adequate food shall be paid for in the same manner and out of the same fund as other items incurred in the conduct and operation of such school."

While in Niagara Falls, Judge Neil has established his headquarters at the residence of E. R. [illegible]ew, No. 728 Park avenue, this city.

SOCIETY MATRON IS

Recover Stolen

June 17th 1926.

Shitman, Ottinger and Hanson,
120 Broadway,
New York City. Attention Mr. Williams.

I am enclosing herewith my check for $8,000, to the order of your firm in settlement of the case of Henning and Hutch vs. Griffith. This settlement is also to include the transfer to transferee in blank of the 800 shares of Class "A" stock of D.W.Griffith Incorporated held by your clients, said certificate to be delivered to me.

We are also to deliver in exchange therefor 800 shares of Class "B" stock of D.W.Griffith Incorporated.

Will you kindly advise me if these Class "B" shares should be made out in the name of Miss Henning or Mrs. Henning or both, and I will mail the certificates to you in due course.

Please also procure from the plaintiffs a General Release in favor of D.W.Griffith Incorporated and D.W.Griffith personally, also please send me a stipulation consenting to the settlement and discontinuance of the action without further notice.

In this connection will you kindly advise me if the Summons and Complaint have ever been filed in the County Clerk's office.

Thanking you for your courtesy in this matter, I remain

Very truly yours,

AHTB:GDM
Encs.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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TELEPHONE
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CABLE ADDRESS
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June 17th1936.

RECEIVED from office of Albert H.T.Banshaf

5 Federal Farm Loan Bonds in the amount of $1,000. each,

numbered M125931, M120616, M120617, M120614, and M120615.

with coupons attached.

Robert Vance

Agreement

BETWEEN

UNITED ARTISTS CORPORATION

AND

UNITED ARTISTS THEATRE CIRCUIT, INC.

DATED JUNE , 1926.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

AGREEMENT, dated June 22, 1926, by and between UNITED ARTISTS CORPORATION, a Delaware corporation (hereinafter called the Distributor), party of the first part, and UNITED ARTISTS THEATRE CIRCUIT, INC., a Maryland corporation (hereinafter called the Exhibitor), party of the second part.

The Distributor is engaged in distributing to theatres throughout the United States of America and elsewhere high-class special feature photoplays of internationally known actors, actresses, producers and others. It has contracts for varying periods with Mary Pickford Fairbanks (Mary Pickford), Gloria Swanson, Charles Chaplin (Charlie Chaplin), and Douglas Fairbanks, requiring them to produce and deliver special feature photoplays to it for distribution at stated intervals. It also has contracts with Joseph M. Schenck, the producer, or with corporations controlled by him or in which he has a substantial interest, requiring or permitting him or such corporations to produce and deliver special feature photoplays at stated intervals featuring, among others, the following additional artists: Norma Talmadge, Rudolph Valentino, John Barrymore and Buster Keaton. A schedule showing the dates of the contracts between the Distributor and the various artists and the producer above named or said corporations, respectively, and certain contracts between said producer or said corporations and the artists featured in photoplays produced by him or them, the duration of such contracts, the number of photoplays required to be delivered in each year, the number of photoplays already completed and released, the number to be completed during the remainder of the term of each contract, the names or designations of the photoplays by each of the above-named artists which are expected to be released hereafter during the season of 1926

and 1927, and other information concerning said contracts, is annexed hereto and marked Schedule A.

The Distributor also distributes photoplays featuring other well known artists produced by Samuel Goldwyn or Samuel Goldwyn, Inc., pursuant to a contract which it has with said producer. A schedule describing the contract of the Distributor for future productions with said producer, and giving detailed information concerning the same, is annexed hereto and marked Schedule B.

The Distributor maintains a system of more than twenty-five (25) exchanges, operated directly or through subsidiary companies, covering the entire United States and Canada, through which the photoplays delivered to it are distributed. A schedule listing such exchanges, and showing the companies operating the same, is annexed hereto and marked Schedule C.

The Exhibitor has been organized for the purpose of constructing or acquiring, directly or through subsidiaries, first-class motion picture theatres or interests therein in important cities of the United States or elsewhere in which to exhibit motion pictures and particularly to exhibit important special feature photoplays by way of "pre-release" or "first" runs as hereinafter defined.

The Distributor, recognizing the great value to it and to its artists and producers for advertising purposes and otherwise, of such a circuit of first-class theatres created for said purpose, desires to enter into an agreement with the Exhibitor whereby the special feature photoplays distributed by it may be exhibited by way of "pre-release" or "first" runs in theatres of the circuit to be established by the Exhibitor.

The Exhibitor, recognizing the established good will of the artists and producers whose photoplays are distributed through the Distributor, and the great value of such photoplays to it, desires to secure for itself the right to exhibit the new special feature photoplays distributed by the Distributor for exhibition in its theatres under an

agreement whereby it will have a preferential right (as such preferential right is hereinafter defined and limited) to exhibit such photoplays by way of "pre-release" or "first" runs as hereinafter set forth.

The Distributor represents that neither it, nor any of the artists or the producers with whom it or said producers have contracts as listed in said Schedules A or B, have any outstanding contracts or commitments of any nature which would interfere in any manner with its right or power to enter into this agreement or its or their right or power to perform the same or cause the same to be performed upon the terms and conditions hereinafter set forth, except as stated in said Schedules A or B, respectively.

Now, THEREFORE, in consideration of the premises and of the mutual covenants hereinafter contained, and of other good and valuable considerations, moving from each party to the other, the receipt whereof by each party is hereby acknowledged, the Distributor and the Exhibitor have agreed, and do hereby agree, as follows:

I. The following terms as used in this agreement shall be deemed to have the following meanings:

(*a*) The term " 'pre-release' or 'first' run" shall mean and include the earliest public exhibition or exhibitions for which an admission fee is charged of any given photoplay in a theatre within the territory (determined in each case as hereinafter provided) of any given theatre of the Exhibitor's circuit, excluding, however, any earlier public exhibitions of any such photoplay arranged by and conducted for the account of the producer of such photoplay in a "legitimate" theatre or theatres (i. e. a theatre customarily and principally used for the presentation of the spoken drama or musical attractions, as distinguished from a "motion picture" theatre, i. e. a theatre used customarily and princi-

pally for the exhibition of motion pictures) within any such territory and for which admission prices are charged which are at least fifty (50) per cent. in excess of the prevailing admission prices charged for photoplays of similar quality in so-called "first run" motion picture theatres in the same locality.

(b) The term "special feature photoplay" as used in this agreement means and includes a motion picture of more than 4000 lineal feet, unfolding an entertaining story, in which the leading or star role is portrayed by one of the artists enumerated above or by any other artist of recognized ability and reputation, or produced by the producers mentioned above or by any other producer or producers of recognized ability and reputation, and in which the photography, acting and direction are of the same average high class as that of the photoplays in which said artists have appeared or said producers have produced and as the Distributor has been distributing during the three years immediately preceding the date of this agreement.

11. The Exhibitor will as soon as practicable proceed to establish a circuit of theatres located in important cities of the United States of America or elsewhere in accordance with the following general program. The Exhibitor will construct or acquire, directly or indirectly, through subsidiary companies or otherwise, in fee or upon lease, or through management contracts or otherwise, one or more theatres or interests therein in various cities of the United States or elsewhere, the Exhibitor to have full latitude, in its discretion, as to the manner and form of such acquisition, and as to the number of theatres and the cities in which the theatres of the new circuit are to be acquired and located; provided, however, that the Exhibitor agrees that its circuit will include at least ten (10) theatres in at least ten (10) cities on or before December 31, 1928, and provided further, that the rights granted to the Ex-

hibitor by the Distributor under this agreement to exhibit special feature photoplays and/or other photoplays distributed by the Distributor shall extend only to the first twenty (20) theatres constructed or acquired by the Exhibitor for its circuit, and after twenty (20) theatres have been so constructed or acquired, to any theatre or theatres constructed or acquired by the Exhibitor in replacement or substitution for one or more of the first twenty (20) theatres (or in replacement or substitution for one or more substituted theatres) which shall have gone out of the Exhibitor's circuit prior thereto, but in no event shall such rights extend at any one time to more than twenty (20) theatres unless the Distributor shall have hereafter agreed in writing with the Exhibitor to increase the number of the Exhibitor's theatres to which such rights shall be granted. In constructing or acquiring the theatres of its circuit or interests therein it will be the policy of the Exhibitor to build or acquire moderate sized theatres seating on an average about 1,800 persons, and not less in any case than 1,000 persons, and to give the theatres constructed by it distinctive architecture, decoration and atmosphere.

III. The Distributor agrees that for a period of ten (10) years from the date hereof, it will, and hereby does, grant to the Exhibitor a continuing preferential right, upon the terms and conditions hereinabove and hereinafter set forth and subject to all the rights and privileges of the artists and producers with whom the Distributor has contracts as set forth in Schedules A and B hereto annexed under the terms of such contracts as the same have been or may be modified pursuant to Article V hereof, to exhibit each and all of the special feature photoplays and/or other photoplays to be released by the Distributor during said period, in any and all of the theatres of the Exhibitor's circuit (subject to the limitation as to number of theatres set forth in Article II hereof) before each such photoplay is released for public exhibition in any motion

picture theatre or theatres in the same respective territories in which the theatres of the Exhibitor's circuit are severally located, to be exhibited by way of "pre-release" or "first" runs as above defined.

The Exhibitor agrees to accept, and hereby does accept, the preferential right granted by the foregoing paragraph of this Article III, upon the terms and conditions therein referred to, and agrees that it will exhibit each and all of the special feature photoplays and/or other photoplays to be released by the Distributor during said ten (10) year period in each and all of the theatres of its circuit subject to the limitation as to number of theatres set forth in Article II hereof and to the further terms and conditions of this agreement.

IV. The terms and conditions on which the Exhibitor shall have such preferential right to exhibit the photoplays in its theatres and on which the Distributor will supply such photoplays for exhibition in the theatres of the Exhibitor, are as follows:

A. The Distributor agrees as follows:

(1) The Distributor agrees to grant, and hereby does grant, to the Exhibitor, a license or licenses, under the respective copyrights of the several photoplays to be supplied by the Distributor hereunder, subject to the terms and conditions hereinafter stated, to exhibit each of such photoplays in any and all theatres (not exceeding twenty in number) owned, leased, hired, managed or operated by the Exhibitor for a period of not less than two (2) successive weeks and, in the case of any particular photoplay exhibited in any particular theatre or theatres, for such longer period as shall be determined in the manner hereinafter in paragraph (2) of Section B of this Article IV set

forth. Such license or licenses shall be specifically for the exhibition of such photoplays at each of said theatres on the exhibition date or dates determined as hereinafter provided, and for no other purpose, except as hereinafter otherwise provided.

(2) The Distributor shall notify the Exhibitor in writing at its principal office in the City and State of New York, at least four (4) weeks in advance, of the date upon which each photoplay to be released by the Distributor will be available for "pre-release" or "first" run exhibition. Within two (2) weeks after receipt of such notice of availability, the Exhibitor shall notify the Distributor in writing at its principal office in the City of New York of the exhibition dates for such photoplay in each of its theatres as hereinafter in paragraph (2) of Section B of this Article IV provided.

(3) The Distributor will in each instance use its best efforts to have a positive print of each of the photoplays to be exhibited from time to time by the Exhibitor under this agreement, at the exchange of the Distributor nearest each theatre of the Exhibitor's circuit in which such photoplay is to be exhibited available for delivery to the Exhibitor in time for exhibition on the exhibition dates for each such theatre stated in the notice with respect to each such photoplay in paragraph (2) above referred to. Delivery of such positive prints, with reels, containers and other appropriate accessories, by the Distributor to the Exhibitor at the branch office of the Distributor nearest each such theatre of the Exhibitor's circuit, or to a common carrier, or to the United States Postal authorities for mailing, or to any agent of the Exhibitor, shall be deemed delivery by the Distributor to the Exhibitor hereunder.

(4) The Distributor will not authorize or license the exhibition of any of the photoplays to be released by it and exhibited by the Exhibitor in any of its theatres to be exhibited in any other theatre in the same territory (determined as hereinafter provided) in which a theatre or theatres of the Exhibitor is located for a period of four (4) weeks computed from the last date of exhibition of each such photoplay in the theatre or theatres of the Exhibitor in such territory. Said period of four (4) weeks is herein referred to as the "protection period."

B. The Exhibitor agrees as follows:

(1) The Exhibitor agrees to accept, and hereby does accept, the license or licenses hereinabove granted and will exhibit each photoplay to be supplied by the Distributor and exhibited by the Exhibitor hereunder at and only at the theatres specified in the notice regarding such photoplay hereinabove in paragraph (2) of Section A of this Article IV referred to, on the exhibition date or dates determined as hereinafter provided, unless with the written consent of the Distributor such license or licenses shall be extended to another theatre or theatres and/or such exhibition date or dates shall be modified or changed, and the Exhibitor will not allow any positive print thereof to leave the possession of the local theatre management during the period specified for the exhibition thereof by the Exhibitor as hereinafter provided, nor exhibit or permit the exhibition of any such positive print at any other time or place than that determined as herein provided.

(2) The exhibition date or dates of each of the photoplays to be selected hereunder for each of the

theatres of the Exhibitor's circuit in which each such photoplay is to be exhibited, unless otherwise agreed upon, shall be determined as follows:

The Exhibitor will notify the Distributor, as provided in paragraph (2) of Section A of this Article IV, of the exhibition date or dates for each such photoplay at each such theatre of its circuit which dates shall be consecutive, and shall commence (subject to the completion of the runs at each such theatre of all photoplays of the Distributor previously made available to the Exhibitor and for which previous exhibition dates have been designated) not later than a date eight (8) weeks from the date on which each such photoplay shall be made available for exhibition in each such theatre of the circuit of the Exhibitor, and terminate two (2) weeks after the date of commencement unless extended as hereinafter provided. If the gross box-office receipts for any particular photoplay at any particular theatre during the first four (4) days of the second week of its run, commencing Sunday, or in six-day houses, commencing Monday, shall exceed the operating cost of such theatre for such full week (as such operating cost is defined and determined in accordance with paragraph (2) of Section C of this Article IV) then the run of such photoplay at such theatre shall be extended for the next succeeding week and thereafter week by week indefinitely so long as the gross box-office receipts for the first four (4) days of each succeeding week shall exceed the operating cost of such theatre for such succeeding full week, provided however that the total run shall not exceed a maximum period of six (6) weeks, and provided further that by mutual agreement the Exhibitor and the Distributor may sooner terminate such run. If, on the other hand, the gross

box office receipts for any such photoplay at any such theatre during such first four (4) days of any week, commencing in the second week of the run, shall amount to less than such operating cost of such theatre for such full week, such run shall terminate at the end of such week, unless by mutual agreement between the Exhibitor and Distributor such run shall be further extended, but in no case shall the run be extended for a period which will extend the total run beyond a maximum of six (6) weeks.

(3) The Exhibitor will pay all delivery, express or other transportation charges for the delivery and return of the positive prints for each photoplay supplied hereunder and other material or property used in connection with said photoplay, and will return each positive print received by it, with the reels and containers furnished therewith, to the exchange of the Distributor from which the theatre of the Exhibitor using any such positive print is served or, if directed by the Distributor, will ship such positive print elsewhere than to such exchange, transportation charges collect, immediately after the last exhibition of such positive print licensed hereunder, in the same condition as when received by the Exhibitor, reasonable wear and tear due to the proper use thereof excepted. Delivery of a positive print, properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor. If the Exhibitor or any of its agents fails to, or delays the return of any positive print to the Distributor, or fails to forward or delays forwarding (as directed

by the Distributor) any such print, the Exhibitor agrees to pay the Distributor the damage, if any, so caused the Distributor, including any damage which the Distributor may be required to pay to any other exhibitor damaged thereby. The Exhibitor agrees to pay the Distributor as liquidated damages the cost of replacement for each lineal foot of positive print destroyed or injured in any way while the same is in the possession of the Exhibitor.

(4) The Exhibitor will give the name of the artist featured as "star" (if any) in each photoplay to be supplied hereunder "chief prominence" (i. e., said name shall be in larger letters than and at least twice the size of any other part of the subject-matter in which said name appears) and will otherwise comply with the contractual requirements of the producers relating to advertising with respect to each such photoplay in accordance with written instructions given by the Distributor, in all advertising and literature used in connection with the exhibition of each such photoplay.

(5) The Exhibitor will purchase and/or lease from the Distributor and pay for at list prices, all posters, lithographs, circulars, lobby displays or other advertising matter relating to the several photoplays of the Distributor to be exhibited hereunder.

(6) The Exhibitor, and its agents, will not use or permit to be used any posters, lithographs, circulars, lobby displays or other advertising matter received from the Distributor to advertise, announce or exploit any photoplay other than the photoplay to which such advertising matter relates.

(7) The Exhibitor will not make, or permit its agents or employees to make, any changes or

interpolations, modifications, additions or eliminations of any kind in the photoplays to be supplied hereunder or any part thereof, including the titles and sub-titles, (except as required by censor rulings and then only with the written or telegraphic consent of the Distributor) and will always exhibit such photoplays in the same order, arrangement, sequence and manner as was the positive print of each such photoplay when received from the Distributor

(8) The Exhibitor agrees upon demand to pay to or to reimburse the Distributor for any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or upon the exhibition of positive prints of the photoplays to be supplied hereunder, and/or upon the sums payable under this agreement by the Exhibitor to the Distributor, as and when the same are payable or paid by the Distributor.

C. The Distributor and the Exhibitor mutually agree as follows:

(1) In full payment for the license or licenses to exhibit each of the photoplays to be supplied by the Distributor and exhibited by the Exhibitor hereunder in each of the theatres of the Exhibitor, the Exhibitor shall pay to the Distributor

(*a*) for the first two (2) weeks' run of each such photoplay at each such theatre, seventy per cent. (70%) of the net profits of the theatre for said two weeks' period remaining after deducting from the gross box office receipts of such theatre for said two weeks' period the cost of operating such theatre (as hereinafter in paragraph (2) of this Section C defined) for such two weeks' period; and

(b) for each week of the run of each such photoplay at each such theatre subsequent to the first two (2) weeks of such run, seventy per cent. (70%) of the net profits of the theatre for each such subsequent week remaining after deducting from the gross box office receipts of the theatre for each such subsequent week the cost of operating such theatre (as hereinafter in paragraph (2) of this Section C defined) for such subsequent week;

and the remaining thirty per cent. (30%) of such net profits (whether from the first two weeks of the run or from any subsequent week of the run) shall be retained by the Exhibitor for its own profit. Except with respect to the first two weeks of the run no loss sustained by the Exhibitor through failure of the theatre to earn its operating cost in any given week subsequent to the first two weeks of the run shall be charged against the box office receipts of any prior or subsequent week of the run. Payment of the Distributor's proportion of the net profits of each theatre of the Exhibitor's circuit as herein provided shall be made weekly on the Wednesday following the week in respect of which each payment is so required to be made. If, at the end of the second week of the run of any particular photoplay in any given theatre of the Exhibitor's circuit it is necessary to adjust the amounts paid or to be paid to the Distributor in respect of either or both of said two weeks by reason of the failure of the theatre to earn its operating cost in either of said two weeks, such adjustment shall forthwith be made and the Distributor will forthwith upon demand of the Exhibitor repay to the Exhibitor any amount due to the Exhibitor as a result of such adjustment, or, in the event of the failure of the Distributor to make

such payment upon demand, the Exhibitor may deduct the amount thereof from any subsequent payment or payments due by the Exhibitor to the Distributor.

(2) The terms "operating cost" or "cost of operation" as used in the foregoing paragraph (1) and elsewhere in this agreement, shall mean and include, in addition to all usual costs of theatre operation (including taxes, fees and other like charges of the nature specified in paragraph (8) of Section 13 above) all advertising expense (as determined in accordance with paragraph (3) of this Section C), a reasonable proportionate allowance (not exceeding $500 a week for each theatre) for general circuit and home office overhead, and

(a) in the case of theatres owned in fee by the Exhibitor, taxes on the theatre property, interest on mortgages, maintenance charges, depreciation (at the rate of not exceeding three and one-half (3½) per cent. per annum on the theatre building and at the rate of not exceeding ten (10) per cent. per annum on the theatre equipment), and an allowance for a return equal to seven (7) per cent. per annum on the net actual investment of the Exhibitor in the theatre and/or its equipment, all apportioned for the period of the estimated run of each photoplay at each such theatre and, in case the property includes any premises not devoted to theatre purposes, apportioned also as between the theatre and non-theatre portions of the property; or

(b) in the case of theatres leased by the Exhibitor, rent (including taxes, interest and other charges, if any, assumed by the Exhibitor

under the lease), and interest at the rate of seven (7) per cent. per annum on the amount of any lease security deposits made by the Exhibitor less the amount of any interest allowed by the depositary on such deposits, an equitable amortization for amounts invested by the Exhibitor in improvements (including buildings and/or equipment), and an allowance for a return equal to seven (7) per cent. per annum on the net actual unamortized investment of the Exhibitor in the theatre and/or its equipment, all apportioned for the period of the estimated run of each photoplay at each such theatre and, in case the leased property includes any premises not devoted to theatre purposes, apportioned also as between the theatre and non-theatre portions of the property; or

(c) in the case of theatres operated by the Exhibitor under management contracts, the items specified in sub-paragraph (a) above when the proprietor of such theatre owns the same in fee, and the items specified in sub-paragraph (b) above when the proprietor is the lessee of such theatre, and no sums or percentages payable to the theatre proprietor or the Exhibitor under such contracts shall be included in such operating cost.

Any dispute or controversy that may arise as to the reasonableness of any of the items embraced within the definition of operating cost above set forth shall be settled by arbitration in the manner hereinafter set forth. If at the end of the run of any particular photoplay in any given theatre of the circuit it is necessary to reapportion operating costs by reason of the lengthening or shortening of the estimated run or otherwise, such

reapportionment shall be made and the Distributor and Exhibitor shall adjust the accounts between them on the basis of such reapportionment.

(3) In all cases the Exhibitor shall furnish to the Distributor daily a correct itemized statement in duplicate of the gross receipts of each theatre of its circuit for admissions thereto during the period of exhibition therein of each photoplay supplied by the Distributor hereunder, and the Distributor and/or the producer of each such photoplay shall have access, during the period of exhibition of each such photoplay and at any and all reasonable times after the receipt by the Distributor of the final box-office statement for each such theatre, for the purpose of inspection, to the box-office and to all books and records relating to the Exhibitor's box-office receipts at such theatre during the period of exhibition of each such photoplay. The Exhibitor shall also furnish to the Distributor, at the time of each payment to be made to the Distributor pursuant to paragraph (1) of this Section C, a sworn statement in duplicate of the gross receipts and an itemized statement in duplicate of the operating cost, as above defined, of each theatre during the period for which such payment is made, and, at the request of the Distributor and/or producer of each such photoplay, will also furnish said Distributor and/or producer, as the case may be, with other relevant information regarding all books of account, records, contracts and all other documents and memoranda of the Exhibitor.

(4) The amounts to be expended by the Exhibitor in advertising the photoplays of the Distributor exhibited in the Exhibitor's theatres shall be fixed from time to time by agreement between the

Exhibitor and Distributor, and if the Exhibitor and Distributor shall fail to agree on the amounts so to be expended in any particular territory with respect to any particular photoplay, the Exhibitor shall determine the amount to be so expended, and the amount thereof which may be included in the cost of operation as hereinabove in paragraph (2) of this Section C provided shall be fixed by arbitration in the manner hereinafter set forth.

(5) The scale of admission prices to the respective theatres of the Exhibitor's circuit upon the date or dates when photoplays supplied by the Distributor hereunder shall be exhibited at such theatres, shall be fixed from time to time by agreement between the Exhibitor and the Distributor, and if within four (4) weeks before the date on which the exhibition of any particular photoplay in any particular theatre shall be scheduled to commence, the Exhibitor and the Distributor shall have failed to agree upon such scale of admission prices, such scale shall be fixed by arbitration in the manner hereinafter provided.

(6) This agreement shall not be assigned by either party without the written acceptance by the assignee of all the terms hereof and the written consent of the other party first had and obtained.

(7) In case the Exhibitor shall be delayed in or prevented from the performance of this agreement at any or all of its theatres with respect to any of the photoplays to be supplied hereunder by reason of censor rulings, the elements, accidents, strikes, fires, insurrection, acts of God, the public enemy, public calamity, or order of any court of competent jurisdiction, then such delay or failure of performance with respect to such photoplay at

any or all of such theatres shall be excused and all claims or causes of action for damages therefor, or arising therefrom, are hereby expressly waived by the Distributor. In any such event, the time of the Exhibitor to perform this agreement with respect to any such photoplay at any of its theatres shall be extended for a period equal to the time of such delay, unless performance thereof because of the happening of any such cause or contingency is excused or rendered impossible, in which case performance by the Exhibitor with respect to any such photoplay at any such theatre shall be waived. The resumption by the Exhibitor at any such theatre shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance, provided that, if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period extending beyond the expiration of the original exhibition dates for any such photoplay the exhibition hereunder of which has been so delayed or prevented at any such theatre, either party hereto may cancel this agreement, but only with respect to such photoplay and such theatre, by sending, within one (1) week after the expiration of said original exhibition dates to the other party notice in writing to such effect.

(8) In case the Distributor shall be delayed or prevented from the performance of this agreement with respect to any of the photoplays to be delivered by it hereunder, by reason of the elements, accidents, strikes, fires, insurrection, acts of God, the public enemy, public calamity, court orders, censor rulings, delays of any common carrier, delays in production, or failure of the producers of any such photoplays to make or deliver

them to the Distributor, or of any star or other important performer to appear therein, in time for delivery as herein provided, then such delay in or prevention of performance shall be excused and all claims or causes of action for damages therefor, or arising therefrom are hereby expressly waived by the Exhibitor. In any such event, the time of the Distributor to perform this agreement with respect to any such photoplay shall be extended for a period equal to the time of such delay (but not beyond the life of this agreement), unless performance because of the happening of any such cause or contingency is excused or rendered impossible, in which case the performance by the Distributor with respect to any such photoplay shall be waived. The resumption of performance by the Distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance, and the Distributor shall deliver to the Exhibitor any such photoplay at the earliest available date thereafter, and such delivery in any such case shall be with the same force and effect as though delivery took place within the period hereinabove limited, and the Exhibitor agrees to accept, pay for and exhibit any such photoplay at any such later period pursuant to the terms hereof, provided, however, that if such delivery and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months, either party hereto may cancel this agreement, but only with respect to any such photoplay the delivery hereunder of which has been so delayed or prevented, by sending, within ten (10) days after the expiration of such three months' period, to the other party notice in writing to such effect.

(9) The waiver by either party of any breach or default by the other party shall not be construed as a continuing waiver or as a waiver of any other or subsequent breach or default by such other party.

(10) For the purposes of this agreement the Exhibitor and the Distributor shall from time to time, upon the request of either of them to the other, proceed forthwith to determine the boundaries of the area which shall be deemed to be the "territory" of the respective theatres of the Exhibitor's circuit, which boundaries shall be established with a view to according each theatre of the Exhibitor's circuit reasonably adequate protection against exhibition of such photoplays in other theatres in the territory served by each such theatre of the Exhibitor's circuit prior to their exhibition in the Exhibitor's theatre and to the expiration of the "protection period" provided for in paragraph (4) of Section A of this Article IV; and if the Exhibitor and Distributor cannot agree at any time or from time to time upon the boundaries of any such territory, such boundaries shall be fixed by arbitration in the manner hereinafter provided.

(11) All disputes and differences between the Exhibitor and the Distributor arising out of the interpretation or the application of any of the provisions of this agreement, or out of any matter or thing embraced within this agreement, and particularly all questions which are hereinabove expressly provided to be referred to arbitration, shall be settled and finally determined in the following manner: In the event of any such question referrable to arbitration under the terms of this agreement arising, the Exhibitor or the Distributor, on its own behalf, shall appoint an arbitrator and give notice in writing of such appointment to the other party; and

the other party shall thereupon and within ten (10) days thereafter appoint an arbitrator on its behalf; and in the event that the two arbitrators named cannot agree upon the question submitted to them for decision, they shall within twenty (20) days after the last arbitrator has been appointed, appoint an umpire, and the decision of any two of the arbitration board thereby formed shall be binding, final and conclusive upon the Distributor and the Exhibitor; provided, however, that in the event that the two arbitrators shall fail within thirty (30) days after their appointment to select an umpire, then such umpire shall be named and appointed at the request of either the Exhibitor or the Distributor by the person who is then the presiding Justice of the Appellate Division of the Supreme Court of the State of New York for the First Department (or in case said Appellate Division shall cease to be, by the person who is then the Senior Justice in point of service of the body exercising the functions now exercised by said Appellate Division), or by such other person as such presiding Justice may designate in writing. In case the person who shall be such presiding Justice shall be absent from the City of New York or incapacitated, or shall decline to make such appointment, then such umpire shall be nominated and appointed by such one of the other Justices of said Appellate Division (or body exercising the functions thereof) as shall be present in the City of New York and consent to make such nomination and appointment, applications being made to said Justices as aforesaid, in the order of seniority of service in said court. In case either of the parties hereto shall fail to appoint an arbitrator as aforesaid within the period of ten (10) days after written notice from the other party to make such appointment then the second arbitrator shall be appointed at the

request of the party who shall have named the first arbitrator, such appointment to be made in the manner hereinabove set forth for the appointment of an umpire in the event that duly appointed arbitrators shall have failed to agree upon a question submitted to them and shall have failed to select an umpire within the time limited. If the arbitrator thus appointed and the arbitrator theretofore appointed shall fail within twenty (20) days after the appointment of the last arbitrator to agree or to select an umpire, an umpire shall be named and appointed at the request of either the Exhibitor or the Distributor in the manner hereinabove set forth. The arbitrators and the umpire, if any, on their appointment, shall proceed with all reasonable dispatch to consider the question and evidence submitted to them, and may require the Distributor and Exhibitor to appear and to produce such papers and accounts as in the opinion of the arbitration board may be necessary. The Exhibitor and Distributor shall each pay the expenses of the arbitrator appointed by or for such party, and the other necessary expenses and costs of any arbitration hereunder shall be borne equally by the Distributor and the Exhibitor.

(12) The provisions of this agreement relating to arbitration shall be construed according to the law of the State of New York.

V. The Distributor has procured, or will forthwith procure, all the artists and producers with whom it has contracts, as set forth in Schedules A and B hereto annexed, except Charles Chaplin and Rudolph Valentino, to approve this agreement and consent that all photoplays to be produced and delivered to the Distributor under the terms of said contracts may be exhibited in the circuit of theatres of the Exhibitor in accordance with the terms and

conditions of this agreement, and that such approvals so given shall constitute authority to the Distributor, to distribute said photoplays in the circuit of theatres of the Exhibitor in accordance with and upon the terms and conditions of this agreement. Said approvals and consents shall be substantially in the form annexed hereto and marked Schedule D.

VI. The term "the Distributor" as used herein shall be deemed to include United Artists Corporation, of Delaware, and its corporate successors and assigns, and the term "the Exhibitor" shall be deemed to include United Artists Theatre Circuit, Inc., and its corporate successors and assigns. Each of said terms shall also be deemed to include any and all subsidiary companies, agents or representatives through whom the business of the Distributor or the Exhibitor is respectively conducted.

VII. Nothing in this agreement shall be deemed to constitute the Exhibitor and the Distributor, or the Exhibitor and any of the artists or producers whose photoplays are to be supplied to the Exhibitor hereunder, partners or to create or impose any partnership relation or liability.

IN WITNESS WHEREOF United Artists Corporation and United Artists Theatre Circuit, Inc., has each caused this agreement to be signed on its behalf and its corporate seals to be hereto affixed by its proper officers thereunto duly authorized, all as of the day and year first above written.

UNITED ARTISTS CORPORATION,

by

Attest:

Secretary.

UNITED ARTISTS THEATRE CIRCUIT, INC.,
by

Attest:

Secretary.

STATE OF NEW YORK, }
COUNTY OF NEW YORK, } ss.:

On the day of , in the year 1926, before me personally came , to me known, who, being by me duly sworn, did depose and say that he resided in ; that he is the of UNITED ARTISTS CORPORATION, one of the corporations described in and which executed the above instrument; that he knew the seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

STATE OF NEW YORK, }
COUNTY OF NEW YORK, } ss.:

On the day of , in the year 1926, before me personally came , to me known, who, being by me duly sworn, did depose and say that he resided in ; that he is the of UNITED ARTISTS THEATRE CIRCUIT, INC., one of the corporations described in and which executed the above instrument; that he knew the seal of said corporation; that the seal affixed to said instrument was such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Schedule A

CONTRACTS OF UNITED ARTISTS CORPORATION WITH VARIOUS ARTISTS AND PRODUCERS; AND CONTRACTS OF JOSEPH M. SCHENCK, PRODUCER, WITH VARIOUS ARTISTS.

I. MARY PICKFORD FAIRBANKS

Parties to and Dates of Contracts:	Miss Pickford and the Corporation, February 5, 1919; modified, Miss Pickford and the Corporation, December 15, 1921; modified, Miss Pickford and the Corporation, February 27, 1923; extended, Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation, November 22, 1924. See also agreement between Mr. Schenck and the Corporation, March 6, 1925, for plays by Miss Norma Talmadge; and agreements between Miss Pickford, Mr. Fairbanks, Mr. Chaplin, Mr. Schenck and the Corporation, March 6, 1925, and December 3, 1925.
Duration of Original Contract:	Three years beginning October 1, 1919.
Duration of Extension of Original Contract:	Until November 1, 1928
Number of Plays to Be Delivered Each Year under Original Contract:	3 (Minimum)

Number of Plays to Be Delivered Each Year under Extension of Original Contract:	2 (Minimum)
Number of Plays to Be Delivered in All:	15
Number of Plays Already Completed and Released:	9
Number of Plays to Be Completed during Remainder of Term of Contract as Extended:	6 (5, after "Sparrows.")
Names and Release Dates of Plays Already Completed and Released:	1. "Little Annie Rooney," October 18, 1925. 2. "Dorothy Vernon of Haddon Hall," August 3, 1924. 3. "Rosita," October 28, 1923. 4. "Tess of the Storm Country," November 12, 1922. 5. "Little Lord Fauntleroy," November 13, 1921. 6. "Through the Back Door," May 15, 1921. 7. "The Love Light," January 9, 1921. 8. "Suds," June 27, 1920. 9. "Pollyanna," January 18, 1920.
Names of Plays Which the Corporation Is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926:	1. "Sparrows," (Ready for release). 2. An unnamed production.

Other Information Concerning Contracts:

Division of Gross Receipts

	Miss Pickford	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles	70%	30%
Germany, Australasia, Far East, Cuba and Mexico	60%	40%
Continental Europe and South America	50%	50%
Other territories not specifically mentioned	Not less than 50%	Not more than 50%

If the cost of distribution in the 40% and 50% territories should be less than those percentages, appropriate refunds are to be made by the Corporation (see abovementioned agreements of November 22, 1924, and December 3, 1925).

The percentages for the United States above given are applicable

to contracts made by the Corporation after January 1, 1925. In the United States, between the date of the organization of the Corporation and January 1, 1925, these figures obtained: 77½% to Miss Pickford and 22½% to the Corporation; 2½% being applied by the Corporation to meet deficits.

The above-given percentages for Canada, from the date of the original contract, February 5, 1919, until the present time, have not been modified.

From December 15, 1921 until January 1, 1923, the percentages which were applicable to the entire world except the United States and except those countries in which the Corporation licensed persons or corporations other than itself to market the plays (see paragraph below) were: 70% to Miss Pickford and 30% to the Corporation. Thus the above-given percentages which are applicable to the British Isles, from the date of the modification contract of December 15, 1921, until the present time, have not been modified. Before that time there was no provision for marketing plays elsewhere than in the United States, Canada, Newfoundland and Alaska.

In countries where the Corporation does not distribute directly, it is to receive 5% of the gross amount collected from its licensees and Miss Pickford 95%; and in such countries the contracts of the Corporation with said licensees are to be subject to her approval.

Miss Pickford, having completed and delivered all of the nine plays called for by her original contract, has received the thousand shares of common stock of the Corporation deliverable to her therefor (see Exhibit I).

For the six plays called for by the above-mentioned extension of the said original contract she is not to receive additional common stock. The first of said six plays is "Sparrows" mentioned above.

The Corporation is to receive 10% (maximum) of the net profits derived from road-showings by Miss Pickford subsequent to January 1, 1925.

Miss Pickford reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter (Miss Pickford waives this right in countries outside North America); (3) to control the sales and distribution policy of her produc-

tions; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as she sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such changes the Corporation must communicate their character to Miss Pickford; and in the event of her disapproval, such changes shall not be made.)

Without the written consent of Miss Pickford, the Corporation may not (1) reissue any of the plays (see agreement between Mr. Schenck and the Corporation of March 6, 1925, for plays by Miss Talmadge), or (2) make any agreement of franchise or territorial right for the use of any of the plays.

Under her original contract, Miss Pickford could produce one unusual play (at least 10,000 feet) a year, not covered by said contract, if her doing so did not interfere with her furnishing the number of plays required by it. When such usual play becomes available for exhibition in motion picture theatres, it is to be distributed by the Corporation (see agreement between Mr. Schenck and the Corporation of March 6,

1955, for plays by Miss Talmadge).

If Mr. Chaplin exercises a right (see Division II of this Schedule A) to deliver to the Corporation not more than two additional pictures a year for five years in which pictures he does not appear and which he does not direct or supervise, Miss Pickford has the right to require the Corporation to distribute for her the same number of additional pictures.

Miss Pickford indemnifies the Corporation against claims for violation of copyrights or claims of ownership of the motion picture rights in the plays.

Miss Pickford, conceding that her services are unique, agrees, for the period of her contract, not to render services as producer of motion pictures where her name may be used in any manner pertaining to the marketing and exhibition of such motion pictures or as an actor in the production of such motion pictures; and she agrees that an injunction shall issue to restrain her from any violation of her contract.

II. CHARLES CHAPLIN

Parties to and Dates of Contracts:	The Corporation and Mr. Chaplin, February 5, 1919; modified, Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation, November 22, 1924; supplemented by letter agreement of same date to Mr. Chaplin, signed by Miss Pickford, Mr. Fairbanks, Mr. Schenck and the Corporation. See also agreement between Mr. Schenck and the Corporation, March 6, 1925, for plays by Miss Norma Talmadge; and agreements between Miss Pickford, Mr. Fairbanks, Mr. Chaplin, Mr. Schenck and the Corporation, March 6, 1925, and December 3, 1925.
Duration of Original Contract:	Three years.
Duration of Contract as Modified:	From November 22, 1924 until January 1, 1929.
Number of Plays to Be Delivered Each Year under Original Contract:	3 (Minimum)
Number of Plays to Be Delivered Each Year under Contract as Modified:	1 (Minimum)
Number of Plays to Be Delivered in All:	6
Number of Plays Already Completed and Released:	2

Number of Plays to Be Completed during Remainder of Term of Contract as Modified: 4 (Including "The Circus.")

Names and Release Dates of Plays Already Completed and Released:

1. "The Gold Rush," August 16, 1925.
2. "Woman of Paris," November 4, 1923.

Name of Play Which the Corporation is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926: "The Circus."

Other Information Concerning Contracts:

Division of Gross Receipts

	Mr. Chaplin	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles	70%	30%
Germany, Australasia, Far East, Cuba and Mexico	60%	40%
Continental Europe and South America	50%	50%
Other territories not specifically mentioned	Not less than 50%	Not more than 50%

If the cost of distribution in the 40% and 50% territories should be less than those percentages, appropriate refunds are to be made by the Corporation (see above-mentioned agreements of November 22, 1924, and December 3, 1925).

The percentages for the United States above given are applicable to contracts made by the Corporation after January 1, 1925.

In countries where the Corporation does not distribute directly, it is to receive 5% of the gross amount collected from its licensees and Mr. Chaplin 95%; and in such countries the contracts of the Corporation with said licensees are to be subject to the approval of Mr. Chaplin.

The Corporation is to receive 10% (maximum) of the net profits derived from road-showings by Mr. Chaplin subsequent to January 1, 1925.

Of the thousand shares of common stock of the Corporation deposited in escrow and deliverable to Mr. Chaplin upon the completion and delivery by him of six plays, six hundred sixty-six shares remain in escrow; three hundred thirty-four have been delivered to him (see also Exhibit I).

If it becomes necessary for Mr. Chaplin to deliver pictures in

which he does not appear, they will be accepted in lieu of the ones provided for by his original agreement, he to receive one-fifth of the undelivered common stock for each such picture; such pictures, however, to be features produced or supervised by him.

Mr. Chaplin has the right, for five years commencing January 1, 1925, to deliver to the Corporation not more than two additional pictures each year; for them, however, he is not to receive additional common stock; but he need not appear in, direct or supervise them.

If the financial returns, in countries outside the North American hemisphere, from distribution by the Corporation of a Chaplin play about to be delivered, should not be satisfactory to Mr. Chaplin, he may market his subsequent plays in said countries through agencies other than the Corporation.

Mr. Chaplin also reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter; (3) to control the sales and distribution policy of his productions; (4) to require the Corporation to

book them with such exhibitors and upon such terms and conditions as he sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such changes the Corporation must communicate their character to Mr. Chaplin; and in the event of his disapproval, such changes shall not be made.)

Without the written consent of Mr. Chaplin, the Corporation may not (1) reissue any of the plays (see agreement of March 6, 1925, between Mr. Schenck and the Corporation for plays by Miss Talmadge), or (2) make any agreement of franchise or territorial right for the use of the plays.

Mr. Chaplin indemnifies the Corporation against claims for violation of copyrights or claims of ownership of the motion picture rights in the plays.

Mr. Chaplin, conceding that his services are unique, agrees, for the period of his contract, not to render services as producer of motion pictures where his name may be used in any manner pertaining to the marketing and exhibition of such motion pictures or as an actor in the production of such

motion pictures; and he agrees that an injunction shall issue to restrain him from any violation of his contract.

Under his original contract Mr. Chaplin, beginning not later than September 1, 1926, was to deliver at least three plays a year to consist of between 1,600 and 3,000 lineal feet; under his contract as modified he is to deliver a smaller number of plays which, however, are said to consist of a greater number of lineal feet.

Up to the time of the modification of his contract, November 22, 1924, Mr. Chaplin had delivered only one play.

Under his original contract Mr. Chaplin could produce one unusual play (at least 3,000 lineal feet) a year, not covered by said contract, if doing so did not interfere with his furnishing the number of plays required by it. When such unusual play becomes available for exhibition in motion picture theatres, it is to be distributed by the Corporation (see contract of March 6, 1925 between Mr. Schenck and the Corporation for plays by Miss Talmadge).

III. DOUGLAS FAIRBANKS

Parties to and Dates of Contracts:	Mr. Fairbanks and the Corporation, February 5, 1919; modified, Mr. Fairbanks and the Corporation, December 15, 1921; modified, Mr. Fairbanks and the Corporation, February 27, 1923; extended, Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation, November 22, 1924. See also agreement between Mr. Schenck and the Corporation, March 6, 1925, for plays by Miss Norma Talmadge; and agreements between Miss Pickford, Mr. Fairbanks, Mr. Chaplin, Mr. Schenck and the Corporation, March 6, 1925 and December 3, 1925.
Duration of Original Contract:	Three years, beginning not later than October 1, 1919.
Duration of Extension of Original Contract:	Until November 1, 1928.
Number of Plays to Be Delivered Each Year under Original Contract:	3 (Minimum)
Number of Plays to Be Delivered Each Year under Extension of Original Contract:	1 (Minimum) (or 3 in 2 years) (total 5)
Number of Plays to Be Delivered in all:	14

Number of Plays Already Completed and Released:	10 (Including "The Black Pirate.")
Number of Plays to Be Completed during Remainder of Term of Contract as Extended:	4
Names and Release Dates of Plays Already Completed and Released:	1. "Don Q, Son of Zorro," August 30, 1925. 2. "The Thief of Bagdad," December 25, 1924. 3. "Robin Hood," January 28, 1923. 4. "The Three Musketeers," October 2, 1921. 5. "The Nut," March 6, 1921. 6. "The Mark of Zorro," December 5, 1920. 7. "The Mollycoddle," June 13, 1920. 8. "When the Clouds Roll By" December 28, 1919. 9. "His Majesty the American," September 1, 1919.
Name of Play Which the Corporation is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926:	"The Black Pirate."

Other Information Concerning Contracts:

Division of Gross Receipts

	Mr. Fairbanks	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles,	70%	30%
Germany, Australasia, Far East, Cuba and Mexico	60%	40%
Continental Europe and South America	50%	50%
Other territories not specifically mentioned	Not less than 50%	Not more than 50%

If the cost of distribution in the 40% and 50% territories should be less than those percentages, appropriate refunds are to be made by the Corporation (see abovementioned agreements of November 22, 1924, and December 3, 1925).

The percentages for the United States above given are applicable

to contracts made by the Corporation after January 1, 1925. In the United States, between the date of the organization of the Corporation and January 1, 1925, the following figures obtained: 77½% to Mr. Fairbanks and 22½% to the Corporation; 2½% being applied by the Corporation to meet deficits.

The above-given percentages for Canada, from the date of the original contract, February 5, 1919, until the present time, have not been modified.

From December 15, 1921 until January 1, 1923, the percentages which were applicable to the entire world except the United States and except those countries in which the Corporation licensed persons or corporations other than itself to market the plays (see paragraph below) were: 70% to Mr. Fairbanks and 30% to the Corporation. Thus the above-given percentages which are applicable to the British Isles, from the date of the modification contract of December 15, 1921, until the present time, have not been modified. Before that time there was no provision for marketing plays elsewhere than in the United States, Canada, Newfoundland and Alaska.

In countries where the Corporation does not distribute directly, it is to receive 5% of the gross amount collected from its licensees and Mr. Fairbanks 95%; and in such countries the contracts of the Corporation with said licensees are to be subject to his approval.

Mr. Fairbanks, having completed and delivered all of the nine plays called for by his original contract (and one of the plays called for by the extension thereof, namely "The Black Pirate" above mentioned), has received the thousand shares of common stock of the Corporation deliverable to him therefor (see Exhibit I).

For the five plays called for by the extension of his contract Mr. Fairbanks is to receive no additional common stock. The first of said five plays is "The Black Pirate" mentioned above.

The Corporation is to receive 10% (maximum) of the net profits derived from road showings by Mr. Fairbanks subsequent to January 1, 1925. It is now receiving 10%.

Mr. Fairbanks reserves the following rights: (1) to approve or reject contracts of United Artists Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter (Mr. Fairbanks waives

this right in countries outside North America); (3) to control the sales and distribution policy of his productions; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as he sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such changes the Corporation must communicate their character to Mr. Fairbanks; and in the event of his disapproval, such changes shall not be made.)

Without the written consent of Mr. Fairbanks, the Corporation may not (1) reissue any of the plays (see agreement of March 6, 1925, between Mr. Schenck and the Corporation, for plays by Miss Talmadge), or (2) make any agreement of franchise or territorial right for the use of any of the plays.

Under his original contract, Mr. Fairbanks could produce one unusual play (at least 10,000 feet) a year, not covered by said contract, if his doing so did not interfere with his furnishing the number of plays required by it. When such unusual play becomes available for exhibition in motion picture theatres, it is to be distributed by the Corporation (see

agreement of March 6, 1925, between Mr. Schenck and the Corporation for plays by Miss Talmadge).

If Mr. Chaplin exercises a right (see Division II of this Schedule A) to deliver to the Corporation not more than two additional pictures a year for five years in which pictures he does not appear and which he does not direct or supervise, Mr. Fairbanks has the right to require the Corporation to distribute for him the same number of additional pictures.

Mr. Fairbanks indemnifies the Corporation against claims for violation of copyrights or claims of ownership of the motion picture rights in the plays.

Mr. Fairbanks, conceding that his services are unique, agrees, for the period of his contract, not to render services as producer of motion pictures where his name may be used in any manner pertaining to the marketing and exhibition of such motion pictures or as an actor in the production of such motion pictures; and he agrees that an injunction shall issue to restrain him from any violation of his contract.

IV. DAVID W. GRIFFITH, PRODUCER

Parties to and Dates of Contracts:	Mr. Griffith and the Corporation, February 5, 1919; modified, Mr. Griffith, D. W. Griffith, Inc., and the Corporation, January 10, 1925; supplemented, Mr. Griffith, D. W. Griffith, Inc., and the Corporation, January 16, 1925. See also agreements between Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation, November 22, 1924, and December 3, 1925.
Duration of Original Contract:	Three years, beginning upon termination of a contract between Mr. Griffith and First National Exhibitors, Inc.
Number of Plays to Be Delivered Each Year under Original Contract:	3 (Minimum)
Number of Plays to Be Delivered under Modification of Contract:	1 ("Sally of the Sawdust.")
Number of Plays to Be Delivered in All:	10
Number of Plays Already Completed and Released:	10
Number of Plays to Be Completed during Remainder of Term of Contract as Modified:	None

Names and Release Dates of Plays Already Completed and Released:

1. "Sally of the Sawdust," August 2, 1925.
2. "Isn't Life Wonderful," November 23, 1924.
3. "America," August 17, 1924.
4. "The White Rose," August 19, 1923.
5. "Birth of a Nation," February 15, 1923. (This play was ten years old when the Corporation received it.)
6. "One Exciting Night," December 24, 1922.
7. "Orphans of the Storm," April 30, 1922.
8. "Way Down East," August 21, 1921.
9. "Dream Street," May 16, 1921.
10. "The Love Flower," September 5, 1920.
11. "Broken Blossoms," October 20, 1919.

Other Information Concerning Contracts:

Division of Gross Receipts

	Mr. Griffith	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles	70%	30%
Germany, Australasia, Far East, Cuba, and Mexico	60%	40%

Continental Europe and South America	50%	50%
Other territories not specifically mentioned	Not less than 50%	Not more than 50%

"One Exciting Night" is 70%-30% throughout the world except the United States.

If the cost of distribution in the 40% and 50% territories should be less than those percentages, appropriate refunds are to be made by the Corporation (see above-mentioned agreements of November 22, 1924, January 10, 1925 and December 3, 1925).

The percentages for the United States above given are applicable to contracts made by the Corporation after January 1, 1925. In the United States, between the date of the organization of the Corporation and January 1, 1925, the following figures obtained: 77½% to Mr. Griffith and 22½% to the Corporation; 2½% being applied by the Corporation to meet deficits.

In countries where the Corporation does not distribute directly, it is to receive 5% of the gross amount collected from its licensees and Mr. Griffith 95%; and in such

countries the contracts of the Corporation with said licensees are to be subject to his approval.

The Corporation is to receive 10% (maximum) of net profits derived from road-showings by Mr. Griffith subsequent to January 1, 1925. (But he has not been road-showing his plays.)

No common stock of the Corporation was to be delivered to Mr. Griffith upon his delivery of the one play called for by the modification of his contract. The common stock delivered to him under his original contract has been redeposited in escrow and is to continue thus for the remainder of the term of a contract dated June 10, 1924, between Mr. Griffith, D. W. Griffith, Inc., and the Famous Players-Lasky Corporation; if at the end of said contract, Mr. Griffith makes a contract to direct pictures for distribution by the Corporation, said common stock will be redelivered to him (see Exhibit I).

Mr. Griffith reserves the following rights: (1) to approve or reject contracts of the Corporation with exhibitors, and (2) to approve or reject lithographs, press notices and other advertising matter.

No agreement of franchise or territorial right for the use of any

of the plays may be made by the Corporation without the written consent of Mr. Griffith.

Under his original contract, Mr. Griffith could produce one unusual play (at least 10,000 feet) a year, not covered by said contract, if doing so did not interfere with his furnishing the number of plays required by it.

Mr. Griffith indemnifies the Corporation against claims questioning its right to use the plays.

Mr. Griffith agrees personally to direct the leading characters in the plays; and conceding that his services are unique, agrees, for the period of his contract, not to render services as producer of motion pictures where his name may be used in any manner pertaining to the marketing and exhibition of such motion pictures; and he agrees that an injunction shall issue to restrain him from any violation of his contract.

Mr. Griffith assigned his original contract with the Corporation to D. W. Griffith, Inc.

The Corporation has actually been distributing eleven Griffith plays.

V. JOSEPH M. SCHENCK, PRODUCER

1. For Plays by Miss Norma Talmadge.

Parties to and Dates of Contracts:	Mr. Schenck and the Corporation, March 6, 1925; supplemented, Miss Talmadge and the Corporation, March 6, 1925; supplemented, Mr. Schenck and Miss Talmadge, March 6, 1925. (See also agreements of November 22, 1924, March 6, 1925, and December 3, 1925, between Miss Pickford, Mr. Chaplin, Mr. Schenck, Mr. Fairbanks and the Corporation.)
Duration of Contract As Supplemented:	Three years from termination of existing contract between Mr. Schenck and Associated First National Pictures, Inc.
Number of Plays to Be Delivered Each Year:	2 (Minimum)
Number of Plays to Be Delivered in All:	6 (Minimum)
Number of Plays Already Completed and Released:	None
Number of Plays to Be Completed during Remainder of Term of Contract As Supplemented:	6 (Minimum)

Other Information Concerning Contracts:

Division of Gross Receipts

	Mr. Schenck	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles	70%	30%
Germany, Australasia, Far East, Cuba, Mexico	60%	40%
Continental Europe, South America	50%	50%
Other territories not specifically mentioned	Not less than 50%	Not more than 50%

If cost of distribution in the 40% and 50% territories should be less than those percentages, appropriate refunds are to be made by the Corporation (see agreements of November 22, 1924, and December 3, 1925, above mentioned).

In those parts of the world where the Corporation must license a person or corporation other than itself to market the

plays, the Corporation is to receive 5% of all moneys derived from such licensing; Mr. Schenck, 95%; and the Corporation may not grant such licenses without the written consent of Mr. Schenck.

The first play is to be delivered within eight months from the date of delivery of the last picture under an existing contract of November 20, 1920, between Mr. Schenck and Associated First National Pictures, Inc.; the remainder, not less than four nor more than eight months from the date of delivery of the next preceding play, provided at least two plays be delivered during each of the three years. (The last Norma Talmadge picture which was delivered and released under the contract with Associated First National Pictures, Inc., was "Kiki"; "Kiki," however, is not the last play *deliverable* by her under said contract; she has not yet begun to make the last play deliverable; said last play deliverable will take her about three months; she will have her first picture for United Artists Corporation ready for release in the fall of 1926.)

Although Mr. Schenck may terminate the contract at any time during the three years above mentioned as the duration of the con-

tract, after he has produced and delivered to the Corporation six plays, nevertheless, during said three-year period, he has the right to produce and deliver to the Corporation and the Corporation is obligated to distribute a maximum of nine plays, deliverable by him at a maximum rate of three a year.

Mr. Schenck may produce one unusual play a year (at least 10,000 feet) not covered by this contract, if doing so does not interfere with his furnishing the number of plays required by this contract. When such unusual play becomes available for exhibition in motion picture theatres, it is to be distributed by the Corporation.

Mr. Schenck reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter; (3) to control the sales and distribution policy of the plays; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as he sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such

changes the Corporation must communicate their character to Mr. Schenck; and in the event of his disapproval, such changes shall not be made.)

Without the written consent of Mr. Schenck, the Corporation may not (1) reissue any of the plays, or (2) make any agreement of franchise or territorial right for the use of the plays.

One thousand shares of common stock of the Corporation, now deposited in escrow, are to be delivered to Mr. Schenck, one-sixth of the thousand upon his delivery of each of six plays (see Exhibit 1).

Mr. Schenck is to pay to the Corporation a maximum of 10% of net profits derived from road showings of the plays.

Mr. Schenck indemnifies the Corporation against claims for violation of copyrights or claims of ownership of the motion picture rights in the plays.

This contract may not be assigned by either of the parties thereto without the written consent of the other; but Mr. Schenck, with the approval of the Corporation, which approval shall not be unreasonably withheld, may assign this contract to a corporation to be organized; and upon such as-

signment and upon the assumption by the assignee corporation of the obligations of Mr. Schenck under this contract, Mr. Schenck shall be released from further liability thereunder.

Miss Talmadge entered into the above-mentioned supplemental agreement of March 6, 1925, directly with the Corporation, for the purpose of assuring that Mr. Schenck may be able to perform the obligations of the contract between him and the Corporation. For that purpose she agreed, for the period of said supplemental agreement, not to render services to any person or corporation other than Mr. Schenck. Further, if Mr. Schenck should die or become incapacitated without otherwise providing for the completion of his obligations to the Corporation, Miss Talmadge may elect to carry them out, in the place of Mr. Schenck; if she should not so elect, the Corporation will have the right to carry out the main contract for not more than two plays, which must be produced within one year from the date the Corporation elects to exercise said right, provided (see above-listed supplemental contract between Mr. Schenck and Miss Talmadge) that Miss Talmadge shall have the

absolute right to select the story, cast, director and leading man, the salary of the director not to exceed $40,000 for each picture and the salary of the leading man not to exceed $2,500 a week during production.

The above-mentioned supplemental contract between Mr. Schenck and Miss Talmadge is a contract of employment, to commence upon the expiration or termination of the above-mentioned agreement between Mr. Schenck and Associated First National Pictures, Inc., and to continue until Mr. Schenck has made the plays called for by the main contract. Mr. Schenck is to pay Miss Talmadge $150,000 for each picture. He is to have the right to select the subjects upon which the plays shall be based and to have full control over production of the plays; but Miss Talmadge may designate the director and leading man, provided the compensation to the director shall not exceed $40,000 for his services in connection with each picture and that the compensation to the leading man shall not exceed $2,500 a week. Miss Talmadge agrees that she will not, during the period of said supplemental agreement, appear for or become employed by

any person or corporation manufacturing motion pictures, unless designated by Mr. Schenck in writing, or in any theatrical production; she agrees that she will not enter into any occupation whatever or lend her name to any enterprise without the consent of Mr. Schenck. Mr. Schenck may direct Miss Talmadge to appear in pictures to be produced by any corporation with which Mr. Schenck is associated and which he controls; and he may designate any person, firm or corporation to produce the plays in the event of his death or incapacity. Miss Talmadge, conceding that she has unique ability, agrees that upon breach or threatened breach of this supplemental contract Mr. Schenck shall have the right to obtain an injunction restraining her from said violation. Mr. Schenck may not, during the term of this supplemental agreement, produce motion pictures featuring any other "female actress," except Miss Constance Talmadge.

(As Chairman of the Board of Directors of the Corporation, Mr. Schenck has power to make contracts with outside producers for not more than six feature plays a year, for delivery to the Corporation not later than November 1,

1925; and in accordance with a power of his to organize a corporation to assist in the financing of these outside productions, he formed the Art Finance Corporation. See agreement of November 22, 1924.

By a proposed contract between Mr. Schenck and the Corporation of May 1, 1926, supplementing said agreement of November 22, 1924, the power mentioned just above of making contracts with outside producers for six plays a year will be changed to a power to deliver to the Corporation from two to ten plays a year for ten years. See subdivision 3 of this Division V.)

3. For Plays by Mr. Rudolph Valentino.

Parties to and Dates of Contracts:	Mr. Schenck and the Corporation, May 5, 1925; supplemented, Mr. Valentino and the Corporation, May 6, 1925. See also agreement between Miss Pickford, Mr. Schenck, Mr. Chaplin, Mr. Fairbanks and the Corporation, December 3, 1925 and agreement of the above parties dated November 22, 1924.
Duration of Contract as Supplemented:	**8 months (maximum) after November 30, 1925.**
Number of Plays to Be Delivered in All:	**2**
Number of Plays Already Completed and Released:	**1**
Number of Plays to Be Completed during Remainder of Term of Contract as Supplemented:	**1**
Name and Release Date of Play Already Completed and Released:	"The Eagle," November 8, 1925.
Name of Play Which the Corporation Is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926:	"Son of the Sheik." (In this play Mr. Valentino will be supported by Vilma Banky.)

Other Information Concerning Contracts:

Division of Gross Receipts

	Mr. Schenck	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles	70%	30%
Germany, Australasia, Far East, Cuba, Mexico	60%	40%
Continental Europe, South America	50%	50%
Other territories not specifically mentioned	Not less than 50%	Not more than 50%

If the cost of distribution in the 40% and 50% territories should be less than those percentages, appropriate refunds are to be made by the Corporation (see above-mentioned agreements of November 22, 1924 and December 3, 1925).

In those parts of the world where the Corporation must license a person or corporation other than itself to market the plays, the Corporation is to receive 5% of all moneys derived from such licensing; Mr. Schenck,

95%; and the Corporation may not grant such licenses without the written consent of Mr. Schenck.

The first of the two plays ("The Eagle," released as above mentioned on November 8, 1925) was delivered within the time specified in the contract—i.e. not later than November 30, 1925; and the second is to be delivered within eight months from the date of delivery of the first.

The Corporation is to receive 10% (maximum) of net profits derived from road showings by Mr. Schenck.

Mr. Schenck reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter (Mr. Valentino also reserves the right to approve or reject advertising matter); (3) to control the sales and distribution policy of the plays; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as he sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such changes the Corporation must communicate their character to Mr. Schenck; and in the event

of his disapproval, such changes shall not be made.)

Without the written consent of Mr. Schenck, the Corporation may not (1) reissue any of the plays, or (2) make any agreement of franchise or territorial right for the use of the plays.

Mr. Schenck indemnifies the Corporation against claims for violation of copyrights and claims of ownership of the motion picture rights in the plays.

This contract may not be assigned by either of the parties thereto without the written consent of the other; but Mr. Schenck, with the approval of the Corporation, which approval shall not be unreasonably withheld, may assign this contract to a corporation to be organized; and upon such assignment and upon the assumption by the assignee corporation of the obligations of Mr. Schenck under this contract, Mr. Schenck shall be released from further liability thereunder.

By the supplemental contract above mentioned, Mr. Valentino agreed (1) to perform all obligations required of him in order to enable Mr. Schenck to fulfill his obligations under the main contract, and (2) not to render services to any person or corporation except Mr. Schenck during the period of the said supplemental agreement.

Further, if Mr. Schenck should die or become incapacitated without otherwise providing for the completion of his obligations to the Corporation, Mr. Valentino may elect to carry them out in the place of Mr. Schenck; if he does so elect, he will execute an acceptance in writing of Mr. Schenck's obligations, for the unexpired term of the main contract; and if he does not so elect, the Corporation will have the right to carry out the main contract for not exceeding the number of plays that remain unproduced (a maximum of two).

Feature Productions, Inc., has become the owner by assignment of all of the rights of Mr. Schenck in the main contract above mentioned. All of the issued and outstanding capital stock of said Feature Productions, Inc., is owned by Art Finance Corporation. The assets of said Art Finance Corporation will be acquired by a new corporation which Mr. Schenck and others propose to organize. Said new corporation will be the owner of all motion picture rights in the story "Son of the Sheik," mentioned above.

Note that the Corporation has a contract directly with Mr. Valentino as producer, for three plays in addition to the two above mentioned; see Division VI of this Schedule.

3. Proposed Contract for Plays Other Than Those Listed in Subdivisions 1 and 2 of This Division V.

Parties to and Proposed Date of Contract:	Mr. Schenck and the Corporation, May 1, 1926 (supplementing agreement between Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation, November 22, 1924).
Duration of Contract:	Ten years beginning June 1, 1926.
Number of Plays to Be Delivered Each Year:	10 (Maximum) 5 (Minimum)
Number of Plays to Be Delivered in All:	100 (Maximum) 50 (Minimum)
Number of Plays Already Completed and Released:	None
Other Information Concerning Contract:	*Division of Gross Receipts*

	Mr. Schenck	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles	70%	30%
Germany, Australasia, Far East, Cuba, Mexico	60%	40%

Continental Europe, South America	50%	50%
Other territories not specifically mentioned	Not less than 50%	Not more than 50%

If cost of distribution in the 40% and 50% territories should be less than those percentages, appropriate refunds are to be made by the Corporation (see agreements of November 22, 1924, above mentioned).

In those parts of the world where the Corporation must license a person or corporation other than itself to market the plays, the Corporation is to receive 5% of all moneys derived from such licensing; Mr. Schenck, 95%; and the Corporation may not grant such licenses without the written consent of Mr. Schenck.

The plays are to be delivered at least four weeks apart, the exact date of delivery of the first play to be determined by Mr. Schenck, he to give the Corporation at least four weeks' written notice prior to such date.

The Corporation agrees to accept each of the plays to be produced pursuant to this contract.

Mr. Schenck may produce one unusual play a year (at least 10,-

600 feet) not covered by this contract, if doing so does not prevent him from producing the minimum of two plays a year called for by this contract. When such unusual play becomes available for exhibition in motion picture theatres, it [illegible] by the Corporation.

Mr. Schenck reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter (the Corporation agrees to advertise the artists in such manner as Mr. Schenck shall direct in writing); (3) to control the sales and distribution policy of the plays; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as he sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such changes the Corporation must communicate their character to Mr. Schenck; and in the event of his disapproval, such changes shall not be made.)

Without the written consent of Mr. Schenck, the Corporation may not (1) reissue any of the plays,

or (2) make any agreement of franchise or territorial right for the use of the plays.

Mr. Schenck is to pay to the Corporation a maximum of 10% of net profits derived from road showings of the plays.

Mr. Schenck indemnifies the Corporation against claims for violation of copyrights or claims of ownership of the motion picture rights in the plays.

The plays called for by this contract include the six plays for which, under the agreement between Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation of November 22, 1924, Mr. Schenck, as Chairman of the Board of Directors of the Corporation, has power to make contracts with outside producers. See Division V, subdivision 1 of this Schedule.

This contract has no connection with the contract between Mr. Schenck and the Corporation of March 6, 1925, for the production of plays by Miss Norma Talmadge. Further, any photoplays financed or produced by Mr. Schenck, for which the star or the producer has a separate distribution contract with the Corporation, are not included in this contract.

Neither of the parties to this contract may assign it without

the written consent of the other, except as follows: Mr. Schenck may assign it to a corporation which he is about to organize for the purpose of financing and producing photoplays.

This new corporation shall have a capital of $1,000,000 or more actually paid in, in cash or subscriptions from persons or corporations responsible financially for their subscriptions. Such new corporation shall enter into a contract with Mr. Schenck whereby for a period equal to the period of this contract he will agree to be in charge of the production of photoplays produced by it.

The said assignment is subject to the proviso that the assignee corporation accept and assume all of the terms and covenants of this contract. Upon said assignment, Mr. Schenck shall be released from personal responsibility relative to this contract.

In the event of Mr. Schenck's assigning this contract to the above-mentioned new corporation, said new corporation must agree, as a part of the assignment, that it will not produce or finance any motion picture photoplays during the period of this contract, except those that will be distributed through the United Artists Corporation pursuant to this contract, except as follows:

(1) In the event of said new corporation's producing more than ten plays in any one year, it shall notify, in writing, the United Artists Corporation, within four months prior to the delivery of its tenth play to the United Artists Corporation of its intention to produce more than ten such plays and the number of such plays in excess of ten, and it shall be optional with the United Artists Corporation to accept or reject any or all of such plays for distribution; and

(2) The said new corporation shall be free to distribute through any other distributor such plays in excess of ten as are not accepted by the United Artists Corporation for distribution purposes.

VI. RUDOLPH VALENTINO, PRODUCER

Parties to and Date of Contract: Mr. Valentino and the Corporation, July 14, 1925. See also agreement between Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation of November 22, 1924; and contract between Mr. Schenck and the Corporation of March 6, 1925, for production of plays by Miss Talmadge.

Duration of Contract: **16 months (maximum) after January 1, 1927.**

Number of Plays to Be Delivered in All: 3

Number of Plays Already Completed and Released: None

Number of Plays to Be Completed During Remainder of Term of Contract: 3

Other Information Concerning Contract:

Division of Gross Receipts

	Mr. Valentino	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles, Australasia	70%	30%

Continental Europe, South America, Far East, Cuba, Mexico	60%	40%
Other territories not specifically mentioned	Not less than 60%	Not more than 40%

(These percentages are expected to be modified to bring them in line with the percentages of the stockholder-producers.)

If the cost of distribution in the 40% territories should be less than 40%, appropriate refunds are to be made by the Corporation (see above-mentioned agreement of November 22, 1924).

In those parts of the world where the Corporation must license a person or corporation other than itself to market the plays, the Corporation is to receive 5% of all moneys derived from such licensing; Mr. Valentino, 95%; and the Corporation may not grant such licenses without the written consent of Mr. Valentino.

Though the contract was made with Mr. Valentino as producer, he is to play the star role in all three plays.

The first of the three plays is to be delivered not later than Janu-

ary 1, 1927; the second, within eight months from the date of delivery of the first; and the third, within eight months from the date of delivery of the second. (An unnamed production under this contract is being offered for sale to exhibitors during the forthcoming season beginning September, 1926.)

The Corporation is to receive 10% (maximum) of net profits derived from road showings by Mr. Valentino.

Mr. Valentino reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter; (3) to control the sales and distribution policy of his productions; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as he sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such changes the Corporation must communicate their character to Mr. Valentino; and in the event of his disapproval, such changes shall not be made.)

Without the written consent of Mr. Valentino, the Corporation

may not (1) release any of the plays, or (2) make any agreement of franchise or territorial right for the use of the plays.

Mr. Valentino indemnifies the Corporation against claims for violation of copyrights and claims of ownership of the motion picture rights in the plays.

Mr. Valentino, conceding that his services are unique, agrees, for the period of his contract, not to sell or deliver as the producer of motion pictures where his name may be used in any manner pertaining to the marketing, exhibiting and turning to account such motion pictures in which the said Valentino renders services or permit the use of the same by any person, firm or corporation other than United Artists Corporation.

Note that the above-mentioned three plays are in addition to the two Valentino plays which Mr. Schenck contracted to produce under his agreement with the Corporation of May 5, 1925. See Division V, subdivision 2, of this Schedule.

VII. GLORIA SWANSON, PRODUCER-ARTIST

Date of Contract:	July 15, 1925. (See also agreement between Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation of November 23, 1924; and contract between Mr. Schenck and the Corporation of March 6, 1925, for production of plays by Miss Talmadge.)
Duration of Contract:	Three years from the date of delivery of the first play.
Number of Plays to Be Delivered Each Year:	2 (Minimum)
Number of Plays to Be Delivered in All:	6 (Minimum)
Number of Plays Already Completed and Released:	None
Number of Plays to Be Completed During Remainder of Term of Contract:	6 (Minimum)
Names of Plays Which the Corporation is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926:	1. "Personality." 2. An unnamed production.

Other Information Concerning Contract:

Division of Gross Receipts

	Miss Swanson	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles, Australasia	70%	30%
Continental Europe, South America, Far East, Cuba, Mexico	60%	40%
Other territories not specifically mentioned	Not less than 60%	Not more than 40%

(These percentages are expected to be modified to bring them in line with the percentages of the other stockholder-producers.)

If the cost of distribution in the 40% territories should be less than 40%, appropriate refunds are to be made by the Corporation. (See above-mentioned agreement of November 22, 1924.)

In those parts of the world where the Corporation must license a person or corporation

other than itself to market the plays, the Corporation is to receive 5% of all moneys derived from such licensing; Miss Swanson, 95%; and the Corporation may not grant such licenses without the written consent of Miss Swanson.

The Corporation is to receive 10% (maximum) of net profits derived from road showings of the plays by Miss Swanson.

The first play is to be delivered not later than eight months from the date of delivery of the last picture deliverable under the contract existing between Miss Swanson and the Famous Players-Lasky Corporation, dated August 12, 1920 (Miss Swanson's last picture for the Famous Players-Lasky Corporation has been completed, but she will not have a picture for the United Artists Corporation until November, 1926); the remainder, not less than four nor more than eight months from the date of delivery of the next preceding play, provided at least two plays be delivered during each of the three years.

Miss Swanson may produce one unusual play a year (at least 10,000 feet) not covered by this contract, if doing so does not interfere with her furnishing the

number of plays required by this contract. When such unusual play becomes available for exhibition in motion picture theatres, it is to be distributed by the Corporation.

Miss Swanson reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter; (3) to control the sales and distribution policy of the plays; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as she sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. (Before making such changes the Corporation must communicate their character to Miss Swanson; and in the event of her disapproval, such changes shall not be made.)

Without the written consent of Miss Swanson, the Corporation may not (1) reissue any of the plays, or (2) make any agreement of franchise or territorial right for the use of the plays.

Miss Swanson indemnifies the Corporation against claims for violation of copyrights and claims of ownership of the motion picture rights in the plays.

One thousand shares of common stock of the Corporation, to be deposited in escrow, are to be delivered to Miss Swanson, one-sixth of the one thousand upon her delivery of each of the six plays (see Exhibit 1).

Although Miss Swanson may terminate the contract at any time during the three years above mentioned as the duration of the contract, after she has produced and delivered to the Corporation six plays, nevertheless, during said three-year period, she has the right to produce and deliver to the Corporation and the Corporation is obligated to distribute a maximum of nine plays, deliverable by her at a maximum rate of three a year.

Miss Swanson, conceding that her services are unique, agrees, for the period of her contract, not to sell or deliver as the producer of motion pictures where her name may be used in any manner pertaining to the marketing, exhibiting and turning to account such motion pictures in which she renders services or permit the use of the same by any person, firm or corporation other than United Artists Corporation; and she agrees that an injunction may issue to restrain her from any violation of her contract.

VIII. CONTRACTS OF JOSEPH M. SCHENCK, PRODUCER, WITH VARIOUS ARTISTS

1. JOHN BARRYMORE.

Date of Contract:	March 5, 1926.
Number of Plays to Be Delivered in All:	2
Number of Plays Already Completed and Released:	None
Number of Plays to Be Completed during Remainder of Term of Contract:	2
Name of Play Which the Corporation is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926:	"The Vagabond Lover."
Other Information Concerning Contract:	The two plays are to be made as soon as possible after the conclusion of an existing contract between Mr. Barrymore and Warner Brothers. Mr. Barrymore is to receive $75,000 salary during the production on each picture and $25,000 drawing account against 35% interest in the profits of the pictures.

3. Buster Keaton.

Parties to and Date of Contract:	Buster Keaton Productions, Inc., and Buster Keaton, made in September, 1924.
Duration of Contract:	Approximately three years.
Number of Plays to Be Delivered Each Year:	2 (Minimum)
Number of Plays to Be Delivered in All:	6
Number of Plays Already Completed and Released:	None
Number of Plays to Be Completed during Remainder of Term of Contract:	6
Names of Plays the Corporation is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926:	1. "The General." 2. An unnamed production.
Other Information Concerning Contract:	The term of the contract is to commence upon the completion of production of a picture in which Mr. Keaton was rendering services at the time of the making of the contract (Mr. Keaton is still delivering to Metro-Goldwyn-Mayer Pictures Corporation), and is to continue for a period necessary to enable the parties to the contract to complete the above-mentioned six plays.

Mr. Keaton, conceding that his services are unique, covenants for the period of the contract not to appear in any other motion picture production or to make appearances in any way connected with dramatic, theatrical or motion picture productions, without the written consent of Buster Keaton Productions, Inc.; and to the latter he grants the exclusive right during the term of the contract to make use of his name for publicity purposes.

Buster Keaton Productions, Inc. is to pay to Mr. Keaton, as compensation for his services in each picture, $27,000, on the basis of two pictures a year; if more than two pictures should be made during any year, $40,000 for each additional picture which may be made or the actual photographing of which may be commenced, together with 25% of net profits on the six plays treated as a unit.

Buster Keaton Productions, Inc. agrees to procure an agreement with "a first class so-called national distributing corporation" for the distribution of the plays.

Buster Keaton Productions, Inc. is owned or controlled by Mr. Schenck.

Schedule B

CONTRACT OF UNITED ARTISTS CORPORATION WITH SAMUEL GOLDWYN, PRODUCER.

Date of Contract:	Mr. Goldwyn and the Corporation, August 29, 1925. See also agreement between Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Schenck and the Corporation, November 22, 1924; and contract between Mr. Schenck and the Corporation, March 6, 1925, for production of plays by Miss Talmadge. (See also telegram from Mr. Schenck to the Corporation, December 19, 1925.)
Duration of Contract:	Three years from the date of delivery of the first play.
Number of Plays to Be Delivered Each Year:	5 (Maximum) 2 (Minimum)
Number of Plays to Be Delivered in All:	15 (Maximum) 6 (Minimum)
Number of Plays Already Completed and Released:	None
Number of Plays to Be Completed and Released during Remainder of Term of Contract:	15 (Maximum) 6 (Minimum)

Names of Plays Which the Corporation is Offering to Sell to Exhibitors during the Forthcoming Season Beginning September, 1926:

1. "Stella Dallas," with Ronald Colman, Belle Bennett, Alice Joyce and Lois Moran. (This play has completed a six months' special run in New York City.)
2. "Winning of Barbara Worth," with Ronald Colman and Vilma Banky.
3. "Beauty and the Beast," George Fitzmaurice production, with Ronald Colman and Vilma Banky.

Other Information Concerning Contract:

Division of Gross Receipts

	Mr. Goldwyn	The Corporation
United States	75%	25%
Dominion of Canada, Newfoundland, Alaska, British Isles	70%	30%
Germany, Australasia, Far East, Cuba, Mexico	60%	40%
Continental Europe, South America	50%	50%

Other territories not specifically mentioned	Not less than 50%	Not more than 50%

If the cost of distribution in the 40% and 50% territories, respectively, should be less than 40% and 50% in such territories, appropriate refunds are to be made by the Corporation (see agreement of November 22, 1924, above mentioned and telegram from Mr. Schenck to the Corporation, above mentioned, dated December 19, 1925).

In those parts of the world where the Corporation must license a person or corporation other than itself to market the plays, the Corporation is to receive 5% of all moneys derived from such licensing; Mr. Goldwyn, 95%; and the Corporation may not grant such licenses without the written consent of Mr. Goldwyn.

Mr. Goldwyn is to deliver the above-mentioned 2-5 plays a year beginning on the date of delivery of the last picture delivered to First National Pictures, Inc., under a contract between Mr. Goldwyn and said First National Pictures, Inc., of July 17, 1924, and in no event later than four months after delivery of said last

picture; he to determine the exact date of delivery of the plays and to give the Corporation at least four weeks' written notice prior to each such date.

Mr. Goldwyn reserves the right (1) to approve or reject contracts of the Corporation with exhibitors; (2) to approve or reject lithographs, press notices and other advertising matter (Mr. Goldwyn will direct the Corporation how to announce each of the plays in all advertising and literature used in connection with the publicity of the plays, and the Corporation is to comply with such instructions); (3) to control the sales and distribution policy of the plays; (4) to require the Corporation to book them with such exhibitors and upon such terms and conditions as he sees fit; and (5) to approve or reject any proposed changes in the plays which may be required by any duly constituted board of censors. Before making such changes the Corporation must communicate their character to Mr. Goldwyn; and in the event of his disapproval, such changes shall not be made.

Without the written consent of Mr. Goldwyn the Corporation may not (1) reissue any of the plays, or (2) make any agreement of

franchise or territorial right for the use of the plays.

Mr. Goldwyn is to pay to the Corporation a maximum of 10% of the net profits derived from road shows of the plays.

Mr. Goldwyn indemnifies the Corporation against claims for violation of copyrights or claims of ownership of the motion picture rights in the plays.

The first three plays to be delivered shall be: the first, a play based upon the literary composition "Stella Dallas"; the second, a play based upon "Partners Again"; and the third, a play directed by George Fitzmaurice.

Further, as long as this contract remains in force, Mr. Goldwyn will not produce or deliver to any person or corporation other than United Artists Corporation any photoplays directed by Henry King, or any photoplay based upon a "Potash and Perlmutter" story, or any play directed by George Fitzmaurice. (This last prohibition is not to apply to more than four George Fitzmaurice plays.)

Mr. Goldwyn reserves the right to cancel this contract as to any play directed by George Fitzmaurice, other than the first Fitzmaurice play to be delivered, by written notice delivered to the

Corporation within 120 days after the first exhibition of said first Fitzmaurice play, or any succeeding Fitzmaurice play, in New York City.

Mr. Goldwyn may cancel this contract after the delivery of the first three plays above mentioned ("Stella Dallas", etc.), by written notice delivered to the Corporation within 120 days after the first exhibition of the third or any succeeding play, in New York City; such cancellation to affect only the pictures to be delivered after the date of such termination.

Mr. Goldwyn is not obligated to deliver more than one play directed by George Fitzmaurice; he does not have the right or authority to contract with the Corporation for the release of more than four Fitzmaurice plays.

If Mr. Goldwyn should become permanently disabled, his contract shall terminate, except as to the plays already completed and except also as to the plays then in course of production.

Mr. Goldwyn may cause the plays deliverable under this contract to be produced by Samuel Goldwyn, Inc., of California, as long as he continues to own not less than 95% of the stock of said corporation.

Schedule C

Schedule showing location of existing and contemplated branch office Exchanges in the United States and Canada operated by United Artists Corporation, of Delaware, directly or through subsidiary companies.

UNITED STATES

United Artists Corporation, of Delaware

California	— Los Angeles
	— San Francisco
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	— New York
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Ohio	— Cincinnati
	— Cleveland
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	— Pittsburgh
Texas	— Dallas
Utah	— Salt Lake City
Washington	— Seattle
District of Columbia	— Washington

United Artists Corporation of Illinois

Illinois	— Chicago
Indiana	— Indianapolis
Michigan	— Detroit
Missouri	— Kansas City
	— St. Louis

CANADA

United Artists Corporation, Limited

Alberta	— Calgary
British Columbia	— Vancouver
New Brunswick	— St. John
Ontario	— Toronto
Quebec	— Montreal
Manitoba	— Winnipeg

TELEPHONE CALEDONIA 6101

Dr. JAMES SONNETT GREENE, Medical Director

The National Hospital For Speech Disorders, Inc.

143 EAST 17TH STREET

New York City

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The Hospital is Licensed by the State Board of Charities

June 16, 1926.

My dear Mr. Griffith:

This is the only Hospital in America, specialising in speech disorders such as Stuttering, Stammering, Lisping, Hare-lip, Cleft Palate, Delayed Speech, etc.

Seventy percent of our work is free, our doors are open to all who cannot pay irrespective of creed or color.

Patients are sent to us from Hospitals in New York City and from distant parts of the country. The Board of Education and City Colleges send their pupils here.

This work has only been made possible by the generosity of a few big hearted Citizens - who realize what a handicap a man is under if he cannot say "Give me a job."

We receive no help from any of the Foundations or from any of the Hospital Funds. At the present time we are sorely in need of room to take care of the work and strangely enough - due to new regulations in the zoning law we will be forced to move shortly. Now we are faced with the problem "how to secure larger and better quarters."

In our dilemma we are asking a number of public spirited Citizens if they will not help us to carry on this work to the extent of at least $500. May we count upon your help?

Yours very truly,

THE NATIONAL HOSPITAL FOR SPEECH DISORDERS, Inc.

James S. Greene

James Sonnett Greene, M.D.
Director.

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL
JOSEPH M. MARRAUTH
RICHARD J. HARRET
ARTHUR G. WALSH
EDWARD C. RAFFERTY
BENJAMIN PERPER

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IN RE

June 19, 1926

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
c/o Mr. Albert H. T. Banshaf,
Secretary,
152 West 42nd Street
New York City

Gentlemen:

The following is a true and correct copy of telegram received from Mr. Joseph M. Schenck in reply to the telegram dictated in the presence of your Mr. Banshaf yesterday, relative to the approval of the agreement modifying the existing distribution contract between United Artists Corporation and Joseph M. Schenck, by changing the number of pictures the United Artists Corporation agrees to distribute to the following:

> Not less than two nor more than ten per year during the period of ten years,

and consent to Mr. Schenck assigning the same to the Art Cinema Corporation:

"1926 Jun 18
Hollywood, Calif.

DENNIS F OBRIEN ESQ.
KNICKERBOCKER BLDG 152 WEST 42 ST NEWYORK NY

WIRE ME HOW MUCH STOCK D W GRIFFITH WANTS IN ART CINEMA CORPORATION STOP PERFECTLY SATISFACTORY FOR HIM TO HAVE OPPORTUNITY FOR TEN DAYS TO MAKE SUCH SUBSCRIPTION REGARDS JOSEPH M. SCHENCK."

Will you kindly inform me of Mr. Griffith's wishes in the premises?

Very truly yours,
Dennis F. O'Brien

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To

From

Date

Time

Reply to

Perhaps this should be filed as the Judge is a cagey bird.

Please make all replies on back of this memorandum.

Book-Cadillac Hotel

DETROIT

June 19th 1926

My dear Mr. Griffith

I talked with Henry Ford (alone) to-day about you and pictures. he referred me to his secretary Mr. Ernest Lebold, who said that he would talk with you when he came to New York City, within the next ten days - he did not know the exact day,

Book-Cadillac Hotel

DETROIT

2

He has agreed to keep this matter strictly confidential. He said that several motion picture people were trying to get Mr. Fords cooperation. I think that Ford will be glad to go in with you. He evidently is planning to do something big in this line.

Book-Cadillac Hotel

DETROIT

Liebold asked me whether you could use their own motion picture studio here I said that I did not know. I am leaving all details and arrangements to you.

Please send a copy of the following page to Mr Liebold ~~and~~ invite him to dine with you when he comes to N.Y. City

Book-Cadillac Hotel

DETROIT

4

Mr. Ernest Liebold
Dearborn, Michigan

My dear Mr. Liebold,

May I ask you to dine with me at the Hotel Astor when you come to New York City.

(signed) D. W. Griffith

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Book-Cadillac Hotel

DETROIT

I must stay right on this job until it goes through. I shall stay here for the next ten days.

As this has taken my energy off of writing magazine articles I am out of money.

I need $100 – to pay my expenses here and back to New York.

Yours truly

Henry Neil

WHITMAN, OTTINGER, RANSOM, COULSON & GOETZ
149 BROADWAY, NEW YORK

CHARLES S. WHITMAN
NATHAN OTTINGER
WILLIAM L. RANSOM
ROBERT B. COULSON
JACOB H. GOETZ
COLLEY B. WILLIAMS

June 19, 1926.

Albert H. T. Banshaf, Esq.,
130 West 42nd Street,
New York, N.Y.

Re Muriel M. Henning and Margaret Mutch v. D.W. Griffith, Incorporated and D.W. Griffith

Dear Sir:-

We acknowledge receipt of your letter of June 17, 1926, enclosing check drawn to the order of our firm in the sum of $5,000., which check was forwarded to us in settlement of the above mentioned case.

The settlement in full consists in the payment by the defendants of this sum of $5,000 and the exchange of 800 shares of the Class B stock of D. W. Griffith, Incorporated, for the 800 shares of Class A stock now held by the plaintiffs.

We are enclosing herewith the 800 shares of Class A stock owned by the plaintiffs and duly endorsed by them, the certificate numbers of which are as follows:

Certificate	No.	N Y 456	- 100	shares
"	"	N Y 522	- 100	"
"	"	N Y 545	- 100	"
"	"	N Y 550	- 100	"
"	"	N Y O 438	- 20	"
"	"	N Y O 605	- 20	"
"	"	N Y O 439	- 20	"
"	"	N Y O 603	- 20	"
"	"	N Y O 604	- 20	"
"	"	N Y O 4339	- 30	"
"	"	N Y O 1405	- 30	"
"	"	N Y O 5061	- 40	"
"	"	N Y O 437	- 20	"
"	"	N Y O 436	- 20	"
"	"	N.Y O 435	- 20	"
"	"	N Y O 607	- 20	"
"	"	N Y O 606	- 20	"
"	"	N Y O 4957	- 40	"
"	"	N Y O 4956	- 60	"

Will you kindly issue the 600 shares of Class B stock in the name of "Margaret Mutch and Muriel M. Henning or either of them, or the survivor".

We are also enclosing herewith stipulation consenting to discontinuance of the action without costs to either party as against the other, and without further notice.

We are also enclosing a general release signed by Mrs. Muriel M. Henning, and running in favor of D. W. Griffith, individually, and D. W. Griffith, Incorporated, which release has been duly acknowledged before a notary public. Mrs. Margaret Mutch resides at Salem, Mass., and it has been necessary for us to send to her for proper execution a general release in the same form as that which has been executed by Mrs. Henning. We should receive that release within the next few days, and when the same is received we will forward it to you immediately.

We thank you very much for the manner in which you have cooperated with us in the settlement of this matter.

Yours very truly,

Cooney E. Williams

Enclosures.

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SUPREME COURT - NEW YORK COUNTY

- -X

MURIEL M. HENNING and MARGARET MUTCH,

Plaintiffs,

-against-

D. W. GRIFFITH, INCORPORATED and D.W. GRIFFITH,

Defendants.

- -X

IT IS HEREBY STIPULATED, CONSENTED AND AGREED by and between the attorneys for the respective parties hereto that the above-entitled action be, and the same hereby is, discontinued without costs to either party as against the other and that an order to that effect may be entered by either party without notice to the other.

Dated, New York, June 19, 1926.

Whitman Ottinger & Lawson
Attorneys for Plaintiffs

Attorney for Defendants.

UNITED ARTISTS CORPORATION

June 21st, 1944

Mr. Dennis F. O'Brien,
152 West 42nd Street,
New York City

Dear Mr. O'Brien:

Messrs. Banzhaf, Gray and myself have gone over the Griffith matter, and we have decided upon a basis of settlement, as follows:

We are to advance them immediately $5000 out of their Played and Earned business, which we are holding up, and the balance is to be applied to reduce their indebtedness of the Associated Authors' $14,736.25; on "Romance" $12,606.38, and the 2½% due on their old contracts of $32,354.56, a total of $59,697.19.

Their Played and Earned business as of May 15th was $38,879.13.

The $5000 will be advanced and the United Artists shall retain out of all Played and Earned throughout the world from the Griffith pictures 60% of the D. W. Griffith, Inc. share of Played and Earned, paying them 40% of said Played and Earned, to take effect week ending June 26th.

I would like you to draft a letter for me in order that it may be understood and agreed upon between D. W. Griffith, Inc. and United Artists that we shall have the right to hold these monies, as per the above arrangement, to be applied on account of reducing the abovementioned indebtedness. This letter is to be signed by D. W. Griffith, Inc., in order to obviate any misunderstanding in the future as to whether we are legally entitled to withhold the Played and Earned due Griffith to apply on his various indebtedness with this corporation.

You will no doubt recall that Mr. Banzhaf said that we were not legally entitled to more monies to liquidate the 2½% due on all contracts. Therefore, I wish this letter to act as a waiver of any claims they may think they have.

On the signing of the letter by D. W. Griffith, Inc. I will pay them the $5000.

Very truly yours,

UNITED ARTISTS CORPORATION
A. W. Kelly
Treasurer

June 21, 1926.

Mr. R. G. Grossman,
Famous Players-Lasky Corporation,
125 S. Monroe St.,
Peoria, Ill.

Dear Sir:

Complying with your recent request, I am pleased to forward you, under separate cover, an autographed photograph of Mr. Griffith.

Very truly yours,

Secretary to Mr. Griffith.

ATTORNEYS & COUNSELLORS AT LAW
GEORGE F. VERRIER
M. L. MALEVINSKY
ARTHUR T. UPSHALL
JOSEPH M. MAGRAUTH
RICHARD T. MAGRAT
ARTHUR H. WALSH
EDWARD C. RAFFERTY
BENJAMIN VERRER

LAW OFFICES
TIMES SQUARE
NEW YORK CITY

IN RE

June 21, 1926.

Mr. Albert H. V. Banshaf,
130 West 42nd Street,
New York, New York.

My dear Bert:

When I told you I had several copies of the proposed agreement between the United Artists Corporation and the United Artists Theatre Circuit, Inc. I had the impression that the reprinted copies had been received at the office. I find they have not been received, and the only copy that I have is the one dated June 17, 1926, that has been modified in some inconsequential particulars and which we are to see this afternoon at the office of the bankers.

I am handing you the only copy I have of June 17, 1926, and tomorrow morning I expect to have several copies of the last typed edition of this agreement.

The exhibits have been checked back by Mr. Beach of the United Artists.

Sincerely yours,

DrO'B:HK

June 21, 1916.

Mr. Oliver Cox,
Civitan Club,
Birmingham, Ala.

Dear Sir:

Mr. Griffith wishes me to acknowledge and thank you for your courtesy in sending him a copy of the book entitled "Blue Book of Southern Progress".

Very truly yours,

Secretary to Mr. Griffith.

Book-Cadillac Hotel

DETROIT

June 22nd, 1921

My dear Mr. Griffith.

After I had talked to Mr Ford alone for a few minutes about you and your pictures. he said wait here until I talk with Mr Liebold. After he had talked with Liebold for more than halfan hour, he came back and asked me to see Liebold.

Book-Cadillac Hotel

DETROIT

I think that the long letter that you wrote and I signed as my letter had touched the right spot. Ford is a fiend for publicity. he knows how to get more of it than anyone else and he makes it pay him big money profits as well as glory..

Book-Cadillac Hotel

DETROIT

I think it best for me to stay here and push the matter along. After you have a talk with Liebold, you can let me know just how far you get, then I can see Ford again.

I must depend on you for my actual expenses, as I get no pay for my work for poor children, no one contributes

Book-Cadillac Hotel

DETROIT

4

a dollar to my campaign.

You gave me $25.00 which I gave to a woman in Brooklyn who might have lost her children. had she not had help. but that was in 1916. ten years ago - Now these mothers get more than five (5) million dollars a year in New York City alone. from taxation.

Book-Cadillac Hotel

DETROIT

Dear Sir

You are the only director that would suit Ford.

I told him that your "Birth of a Nation" made five million dollars profits.

I saw a crowd along the sidewalk near this hotel last Saturday night waiting to get in to the theater to see "The Birth of A Nation."

I did not know that films would keep so long.

Yours truly

Henry Neil

June 28, 1936.

James S. Greene, M. D.,
The National Hospital for Speech Disorders, Inc.,
145 East 57th Street,
New York, N. Y.

Dear Sir:

Mr. Griffith wishes me to advise you that he regrets exceedingly that he is unable to contribute to your very worthy cause at this time.

Very truly yours,

Secretary to Mr. Griffith.

June 28, 19[illegible]6.

Mr. Wm. H. Moore,
1003 St. Nicholas Avenue,
New York City.

Dear Mr. Moore:

Mr. Griffith's absence from town has delayed the reply to your letter of recent date.

Mr. Griffith asked me to write to you and explain that he is under contract to the Famous Players Lasky Corporation and has absolutely nothing to do with the employing of any of the people, more so at this particular time as he has just finished his picture "The Sorrows of Satan" and is cutting same and is away from the studio entirely and will be until he starts his next production. He said to tell you that he is very sorry that he is not even able to offer you a tangible suggestion, but if anything should turn up he will communicate with you, and he wishes to be remember very kindly to you.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. F. MANSFIELD, Secretary
J. C. SPRING, Treasurer

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D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT [illegible]

Office of the Secretary
130 West 42nd St.
New York City

June 22nd 1926.

United Artists Corporation,
729 Seventh Avenue,
New York City.

Gentlemen:

We desire you to advance to D.W.GRIFFITH INCORPORATED immediately, the sum of Five thousand dollars ($5,000.) on account of moneys due or which may become due the undersigned from the several photoplays that you are distributing for the undersigned, and in consideration of your so doing, the undersigned agrees that you may apply the balance that is not credited to the undersigned on what is termed the "play and earned business" of the photoplays of the undersigned to reduce Mr. D.W.Griffith's share of the indebtedness of the so-termed Associated Authors' photoplays; and sixty (60%) percent of D.W.Griffith Incorporated's share of all future earnings of said pictures until the aforesaid indebtedness which now approximately amounts to $14,736.28 is fully paid, as well as the indebtedness on the photoplay "ROMANCE" amounting to approximately $18,806.38, and the approximate sum of $38,356.16 evidencing the balance to be paid to you on account of the sum due you on contracts procured for the undersigned upon which amount you charged 22½% for your compensation, which was subsequently agreed by all parties interested should be 25%, and the balance, or 40%, of the future "played and earned" shall be paid to the Griffith Corporation weekly.

The above amounts approximately total $59,897.19 and are subject to accountants' correction, if any, by either party.

After you have been reimbursed as aforesaid, you are to continue to make payments pursuant to the terms of the contract of the undersigned with you.

Respectfully yours,

D.W.GRIFFITH INCORPORATED

By Albert H. Gansthaf
Secretary.

O.K.
D.W.G.

AHTB:GDM

AGREEMENT BETWEEN

Code

UNITED ARTISTS CORPORATION (The Distributor)--- - D

and

UNITED ARTISTS THEATRE CIRCUIT, INC. (The Exhibitor)- E

***

DATE	June 23, 1926	
PICTURES TO BE SUPPLIED P 1 - 3	Pickford Swanson *Chaplin Fairbanks Schenck Talmadge *Valentino Barrymore Keaton Griffith	Schedule A gives synopsis of agreements of these producers with the distributor.
	Goldwyn	Schedule B

P 24 *Chaplin and Valentino photoplays not to be included unless they execute same consent as Goldwyn see Schedule D.

N.B. Griffith contract is completed as all the pictures have already been delivered.

TERRITORY P - 2	Distributors Exchanges. Schedule C
DEFINITIONS P 3 & 4	"1st Run or pre-release" earliest public exhibition in motion picture theatre (excludes road shows in ligitimate theatres) where 50% more admission charged than usual price. "Special Feature Photoplay" more than 4000 lineal feet. For stars, see schedule A.
THEATRES P 5	E to build 20 theatres, average 1800 seating capacity not less than 1000 (number of 20 to include replacements) in important cities which are to be at discretion of exhibitor. Ten in ten cities by December 31, 1928.
PERIOD OF DISTRIBUTION P 5	From date 1st theatre ready till ten years from date of agreement.
EXHIBITION LICENSE P 7 P 10	Preferential rights - period not less than 2 weeks not more than 6 weeks. After 1st 2 weeks subsequent weeks to be determined. If 1st 4 days of each succeeding exceed operating cost of theatre. If less run terminates when completed unless extended by mutual consent.

DELIVERY DATES 7 & 8	Four weeks advance notice by Dist. play date to be set two weeks from receipt of notice. (Delivery at Branch office of Dist. or to common carrier) Four weeks to be from last date of previous exhibition. Exhibition dates to be consecutive and shall commence
9	eight weeks from date photoplay made available.
PRINTS P7&10	Dist. to furnish prints, reels, containers and other appropriate accessories. Not to be shown by E in any other theatre. E bears shipping charges, pays damages for delay in return of print including damages Dist. may be liable for to other Exhibitors on account of delay.
ADVERTISING 11 & 12	E Will give name of star chief prominence and will otherwise comply with Dist. contractual obligations. E will purchase at list price from D all posters, lithographs, circulars, lobby displays or other advertising material. Will not use for any other picture but one intended. Am't to be expended to be fixed from time to time by agreement. If E & D fail to agree, E fixes amount subject to arbitration.
CHANGES 12	E agrees not to make any changes but exhibit photoplay in arrangement in which delivered.
EXHIBITION TAXES	Paid by Exhibitor.
DISTRIBUTION OF REVENUE 13	E pays to Dist. 70% of net profits after deducting operating cost for 1st two weeks and subsequent weeks 30% to Exhibitor.
14	Loss to be deducted for 1st two weeks only. Adjustments of 1st two weeks loss if not repaid by D may be deducted from subsequent weeks.
PAYMENT 17	Made Wednesday following exhibition week with sworn statement daily receipts & operating costs.
COST OF OPERATION 14 & 15	A. Labor, services, heat, light, power. B. Taxes, fees and like - charge apportioned C. Advertising expenses (see Advertising) D. Special expenses (prologues, ballets, spec. settings Etc E. $500 for general circuit & home office overhead and

I. If Theatre owned in fee Taxes on property, interest on mortgages, maintenance charges, depreciation 3½% on bldg. 10% on equipment also 7% return on net actual investment.

AGREEMENT BETWEEN UNITED ARTISTS CORPORATION(The Distributor)
AND UNITED ARTISTS THEATRE CIRCUIT, INC. (The Exhibitor)

Page Three

COST OF OPERATION COST.	II. If theatre leased: Rent (taxes and interest if included) 7% on lease security deposits, amortization of improvements made by E, 7% on net actual unamortized.
	III. If Theatre under management contracts: Same as I when proprietor owns theatre; II when proprietor is lessee.
	Disputes regarding operating cost settled by Arbitration.
ADMISSION PRICES 18	To be fixed by agreement, if E & D fail to agree subject to Arbitration.
ASSIGNMENT 18	Neither may assign without written consent of the other.
DELAYS 19-20	If exhibition of pictures delayed by censor changes, fire, strikes, etc., time of performance of obligation under agreement extended length of time of delay. If delay continues three months, agreement may be cancelled by either party on 10 days' written notice but only in respect to photoplay in question.
TERRITORY 21	Boundaries of territory shall be established from time to time by mutual agreement. Failure to agree subject to Arbitration.
ARBITRATION 21-23	On failure to agree each shall appoint one arbitrator within 10 days; if arbitrators fail to agree within 30 days, umpire to be chosen; decision by two of arbitration board to be binding. If within 30 days arbitrators have not chosen an umpire, a justice from N. Y. State courts to be appointed. Arbitration to be according to law of the State of New York.

***

AGREEMENT MODIFIED BY EACH PRODUCER INDIVIDUALLY AND ART CINEMA UNDER DATE OF FEBRUARY 10, 1927

Pictures to be shown for one week with privilege of extending run by mutual agreement.
Operating cost shall include an allowance for dividends at the rate of 7% on Preferred stock of Penn. Federal Corp., as well as an allowance for a return equal to 7% on net actual investment U. A. Theatre Circuit, Inc. Otherwise unchanged.

SCHEDULE B

CONSENT - AGREEMENT

SAMUEL GOLDWYN WITH UNITED ARTISTS CORPORATION

1. Selection of Arbitrator by United Artists subject to written approval of Mr. Goldwyn.

2. The amounts to be expended by Theatre for advertising.

3. Anything that requires mutual consent of Theatre Circuit or United Artists.

Gives Goldwyn right to direct and control abritration subject to his contract with United Artists.

Breach of contract by Theatre Co. may be prosecuted by Goldwyn individually.

Right to examine books.

Mr. Goldwyn appointed attorney to carry out terms of this agreement.

10M D. P.

W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. H. T. Banzhaf

From Mr. H. E. Kluns

Date June 23rd, 1926.

Time

Reply to

I am calling your attention herein to a condition of which I spoke to you about some time ago with regard to the cost of prints on our pictures. For the three months period March, April and May of this year, there were 33 new prints made on our pictures which are handled by the United Artists Corporation and were charged to our income in the amount of $6,000. In view of the small amount of contracts being played, this expense involved in having new prints made is unreasonable when and something should be done about it. I have taken the matter up with Mr. Grey and I have also written several letters to the United Artists on it but apparently nothing has been done.

The record for the three months as stated above, is not unusual; it has been going along like this ever since the United Artists have had complete charge of ordering and paying for new prints and as I think I have told you, it is easily explained, but why should we be made to pay for it. For the past 6 or 8 months the cost of prints equaled 30% of our total net income. This, you will agree, is quite unreasonable.

I am endeavoring, without the knowledge of the Home Office of the United Artists, to find out from each of their exchanges the number and the condition of the prints which they have on our subjects. This information will enable us to determine approximately when and where future prints will be need because it is commonly figured one prints

Please make all replies on back of this memorandum.

10M D. P.

W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. H. T. Banzhaf

From

#2

Date June 23, 1926.

Time

Reply to

of a picture is good for an average of 60 or 70 2-day contracts.

If you can prevail upon the United Artists Corporation to the extent of having them help us in reducing the tremendous expense involved in this, it would help a great deal.

Please make all replies on back of this memorandum.

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. BANNHAF, Secretary
T. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT [illegible]

Office of the Secretary
130 West 42nd St.
New York City

June 23rd 1926.

Mr. David W. Griffith,
1476 Broadway,
New York City.

Dear Sir:

PLEASE TAKE NOTICE that a Special Meeting of the Board of Directors of D.W.GRIFFITH INCORPORATED will be held at the office of Albert H.T.Bannhaf, Esq., 130 West 42nd Street, New York City on the 28th day of June, 1926 at 11 o'clock in the forenoon of that day for the purposes of acting upon the cancella tion and surrender of certain policies of insurance in favor of this Corporation on the life of Mr. David W.Griffith and for the transaction of such other and further business which may properly come before the meeting.

Very truly yours,

Albert H. Bannhaf
Secretary.

CENTURY CLUB
7 WEST FORTY THIRD STREET
NEW YORK

June 23 26

Dear Mr. Griffith,

The fine quality of your productions inspires me to write and suggest that you produce the picture version of "A Soldier's Romance", by Mary Moore, which will appear in the Magazines this coming winter. It is a tremendous story of the French Revolution and the Burning of Moscow, and Mrs. Moore and I are hoping to get a really good producer—

for it. I should be pleased to ~~show~~ study you the story in either MS. or scenario form if you think you would care to undertake it.

As an appreciation of your work (apart from any possible business) I am

Yours truly

Frederick Moore

D. W. Griffith, Esq.

THE DAILY NEWS LTD

TELEGRAMS:
DAILY NEWS, LONDON.

TELEPHONES:
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The Daily News

AMERICAN CORRESPONDENT
WILSON MIRGLEY
60-62 WEST ELEVENTH STREET
NEW YORK
TELEPHONE CHELSEA 9861-1710

SOUVERIE STREET,
LONDON, E.C. 4

9th, June 1926.

Dear Mr. Griffith,

I enclose a copy of my interview with you which you may care to see. Shaw at any rate is almost sure to see it: he reads our paper regularly. I would like to thank you for your courtesy and for a most enjoyable meeting.

Yours sincerely,

Wilson Mirgley.

Class of Service

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1201G

SYMBOLS	
DLR	Day Letter
NLT	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SC73 41 NL LOSANGELES CALIF 15

A H T BANZHAF,

130 WEST 42 ST NEWYORK NY.

926 JUN 25 PM 9 41

116A

HAVING SOME DIFFICULTY IN RAISING MONEY ON MORTGAGE, EXPECT HOWEVER DEFINITE NEWS BY END OF NEXT WEEK STOP WILL SUBMIT OFFER OF PURCHASE THE EARLY PART OF NEXT WEEK STOP REAL PROPERTY HERE RATHER SLOW FOR TIME BEING STOP KINDEST REGARDS.

LOYD WRIGHT.

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

125-127 So. Monroe St. Peoria, Ill.

June 25th, 1926.

Mr. D.W.Griffith,
1476 Broadway,
New York, N.Y.

Dear Mr. Griffith:-

Allow me at this time to thank you for your autographed photograph and your secretary for his kind attention to the matter.

Kindest regards.

Very truly yours,

R. A. Grossman.

R.A.Grossman,
Advertising Manager.

RAG:IR

15th Birthday Group

A BOX OFFICE JUBILEE!

TWENTY-THIRD YEAR | SAN FERNANDO, LOS ANGELES COUNTY, CALIFORNIA, FRIDAY, JUNE 25, 1926 | NUMBER 24

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

HALF MILLION DOLLAR COUNTRY CLUB TO BE BUILT AT SAN FERNANDO

SAN FERNANDANS TO GOLF

Country Club to Be Known as La Cuesta Encantado Organized by Business Men

SAN FERNANDO, June 24—La Cuesta Encantado, which translated means the Enchanted Hill, is the name chosen for San Fernando's new country club.

About sixty of the prominent residents of the town gathered at noon today at the Davis ranch for luncheon and organized the club. The clubhouse is to be built under the direction of Curlett & Beelman, Los Angeles architects, and the golf course will be laid out and constructed under the direction of William Bell, nationally known golf course architect.

The site chosen is on the Davis ranch and is between two and three miles from the center of town. The course will be 6200 to 6400 yards in length. Mr. Bell will begin the work of laying out the eighteen-hole course next week and the promoters expect to have the clubhouse and golf links completed by the first of next year. The club property is composed of 160 acres and has an adequate water supply of its own.

C. B. Evans has been selected as club manager. Financial arrangements have been made through the Metropolitan Casualty Insurance Company of New York.

"LA CUESTA ENCANTADO" CLUB PLANS OUTLINED AT DINNE

A Country Club, to be called La Cuesta Encantado, (Enchanted Hills), costing half a million dollars, to be built in the foothills of Pacoima Canyon, three miles northeast of San Fernando, is now assured.

The assurance that this club will be built was brought out in a meeting in which a hundred or more business men of San Fernando and Los Angeles had been invited Tuesday noon at a luncheon on the H. O. Davis ranch, the site of the new club holdings.

A deal whereby 160 acres, including the ranch house and all improvements on the ranch was consummated several weeks ago, but on account of the promoters closing business with the Commercial Club and the Gables at Santa Monica, the actual work of building the Country Club at San Fernando had not been taken up and very little publicity had been given the matter until last Tuesday noon.

After the invited guests had been served to a most appetizing and well prepared luncheon with all the trimmings in the way of cake, coffee, etc., and cigars were passed, the invited guests were in fine humor to listen to the proposition offered to them in the way of a membership in a country club which is said to be, when completed, not one among the finest but the finest in the State of California.

Mr. H. O. Davis, former owner of the ranch, was the first speaker, and stated that it was with some reluctance that he sold the ranch to the Country Club, and that he would move farther up into the hills and still be a citizen of San Fernando area.

The next speaker was Mr. Ben Neal, associated with Mr. J. Ward Cohen, who have had a most successful past in the building of Country Clubs, Golf Clubs, etc., having just completed the Commercial Club of Los Angeles and The Gables. Mr. Neal said that they had applied for bonds guaranteeing the completion of the Country Club, and that just as soon as the architects plans were completed, these bonds would be taken out, insuring those interested and all those who would make reservations for stock that the club would be built.

Substantiating this statement, he called on Lou Rosen who in a few words told how well pleased he was to have this application for bonds, which he assured those present that it was all they could desire in a way of completing the Club property, and that with such a bond, the Club would be finished whether one dollar was subscribed by outsiders or not.

The next speaker was Billie Bell, who has a reputation, not only in California but over the United States as a builder of playgrounds and golf courses. Among some of the recent completions to Mr. Bell's honor is El Caballero, Encino, Rancho and a number of other Country Clubs and Golf Courses. He brought out the fact that everything was most favorable to the successful completion of the club. Topography of ground, with its mounds, and due to the grounds being in shape for the course being

(Continued on Page Twelve.)

reputation as a Country Club Builder of national importance, was the next speaker, and after complimenting the San Fernando men present, said that the new club would be built without a doubt, whether San Fernando men contributed one cent or not. He also gave as reference to his organization all the banks of Los Angeles. He said that the club membership would be limited to seven hundred and fifty members, and that Mr. Davis had an understanding with his organization that one hundred memberships would be reserved for San Fernando citizens provided they wanted to take the opportunity.

It was brought out in the meeting that the Country Club would be all that the name implies, and that while there would be one of the finest golf greens in the United States, that there wood also be other accommodations for the members, such as a large club house with living rooms, where one can get their meals with hotel accommodations, a plunge, bridal paths, tennis courts, a large terrace with lawn furniture, ball rooms, in fact everything will be added to afford enjoyment for those who do not care to play golf.

The golf course will be eighteen holes and is said by golf experts to be one of the finest in California.

The name of the new country club will be La Cuesta Encantado (Enchanted Hills) "Country Club Beautiful."

As an advertising medium this club will mean much to San Fernando. The Valley as a whole needs such a playground. It will bring San Fernando in social touch with the metropolitan center. San Fernando has received much advertising from agricultural angles, and with such an institution it will now receive advertising from a social angle.

Fully fifty per cent of the invited guests booked reservations for membership, according to the promoters.

Both life memberships and regular memberships will be written. Stock will be transferable, non-assessable and carries no stockholders' liability.

Those who have not visited the picturesque H. O. Davis ranch as it now stands, have missed a rare treat. It is a wonderful piece of landscape architecture, nestling in the Pacoima Hills, already a wonderful work of art in its natural state, made more beautiful by Dr. Davis, furnishes a good start for the Country Club, and when the building is added to will make a wonderful structure along Spanish lines of architecture.

It was brought out in the meeting that considerable time and money had been expended in locating a site for the Country Club by Mr. Cohen and his associates, and the present site selected as the most suitable from a scenic and panoramic viewpoint.

It was also pointed out that as soon as the Pacoima dam, immediately in the neighborhood of the Club property, and which is the highest dam in the world, is finished, that the City of Los Angeles will make a park out of the floor of the Canyon leading to the dam a park beautiful, with paved roads leading to the dam, and as the government forest preserves border it on the other side, gives assurance that oil derricks will not be erected to mar the beauty of the club holdings. All these particular problems have been gone into thoroughly by expert engineers and builders of playgrounds, and they report that the Club when finished, will be the most beautiful in the world.

The following San Fernando business men were guests at La Cuesta Encantado, Wednesday noon:

C. H. Rountree, Alois Frey, Edward A. Thomas, Dr. R. Rush, H. C. Caldwell, F. L. Shimmin, F. A. Pomeroy, H. Fowler, J. H. Jenifer, W. L. Collins, Jack A. Fairfield, D. F. Bachelier, F. B. Roberts, C. W. Cannon, Thos. W. Binda, J. M. Beach, G. A. Young, H. S. Sykes, J. Mervin Flynn, M. J. Foster, Wm. Grossman, W. G. Hyatt, H. P. Loomis, Fred W. Willman, Jas. H. Gillincir, Dr. R. W. Lusby.

J. Leo Flynn, M. Addison Price, D. J. Caldron, V. G. Walter, Solon R. Foster, C. V. Becwar, H. H. Dace, W. I. Dill, L. A. Glenn, A. E. Eldredge, Jack Keeley, H. C. Decker, I. A. Swartout, H. J. Mueller, I. Cohen, C. E. King, Earl L. Kelly, C. J. McCormick, V. H. Craig, C. K. Dongas, Dr. James, U. S. Veterans' Hospital.

Los Angeles business men present were: Albert M. Pike, L. P. Rosen, Pat Sutherland, J. Ward Cohen, Ben Neal, D. W. Rider, H. M. Benedict, W. McDonald, Bud Brazier, William P. Bell, E. C. Nichols, O. R. Evans and Zack J. Farmer.

Wm. E. Cort, Hollywood; Wm. P. Bell, Pasadena; Frank E. Slattery, Van Nuys; H. O. Davis, owner.

Country Club, said that he was very proud to be associated with Mr. Cohen, who had the reputation of being the most successful in every project he had undertaken.

Mr. Moran, director of sales, also spoke of the advantages of a well-planned playground.

H. H. Dace, president of the San Fernando Chamber of Commerce, was asked to give his views on the matter. Mr. Dace said that he was for anything that would be a benefit to San Fernando, and that there was no question but that the building of the new club would mean much to the city of San Fernando. He said that he was particularly well pleased to learn that the building of the Club was an assured fact, and extended to the promoters of the undertaking any assistance they might be able to give them in the way of road building to the club's new home.

Albert M. Pike, representing the architects, explained the large club building plans, with sweeping terraces, sleeping quarters, ball room, all of which will be of Spanish design.

Mr. J. Ward Cohen, who has a

work."

"LA CUESTA ENCANTADO" CLUB PLANS OUTLINED

(Continued from Page One)

laid out so that the sun would not be in the players eyes, water supply and other details, he said made the site the most beautiful and most pleasing of any place he had yet seen for such a playground.

Mr. Carl Evans was next called to the floor. Mr. Evans was formerly manager of The Rancho Golf Club, but who recently resigned to accept the position of the new

D. W. GRIFFITH, INC.

Profit Sharing Statement
To June 26, 1926

D. W. GRIFFITH, INC.

Profit Sharing Statement
To June 26, 1926

"Sally of the Sawdust" - Released Aug. 8, 1926 by United Artists

		Total Net Rentals to Mar.27,1926	Quarter Ending June 26, 1926 Gross Rentals		Distribution Cost	Net Rentals	Total Net Rentals to June 26,1926
Income							
United States		$378,466.57	99,410.73	25%	24,852.67	74,558.06	453,024.63
Canada		10,349.15	4,648.25	30%	1,394.26	3,253.99	13,743.14
Cuba		1,026.64	651.52	40%	260.60	390.92	1,417.56
Japan		2,000.00	-	40%	-	-	2,000.00
Australia		2,669.43	7,977.19	30%	2,393.14	5,584.05	8,253.48
Great Britain		4,244.46	62,004.04	35%	22,068.92	40,935.12	45,229.60
Far East		-	2,500.00	40%	1,000.00	1,500.00	1,500.00
Total Income		$398,756.27	177,192.73		52,357.59	124,435.14	523,191.41
Cost							
Negative Cost							
(Incl. $100,000. Griffith Pay'ts.)	$329,325.40						
Home office overhead allowance	10,000.00	339,325.40				-	339,325.40
Positive Cost		36,563.32				85.16	36,648.48
Duties and Censorship		6,265.00				288.97	6,553.97
Advertising and Exploitation		34,021.21				3,000.00	37,021.21
Total Cost		$416,174.93				3,374.13	419,549.06
Net Profit or Loss		$ 17,416.66				123,038.01	103,621.35
Royalty and Bonus							
20% of Net Profits of $103,621.35						21,124.27	
20% Bonus on Budget Saving							
Allowance per Budget					350,000.00		
Actual Negative Cost					339,325.40		
20% of - - -					10,674.60	2,134.92	23,259.19
Less:							
Special advances made by F. P. L. Corp. chargeable to D.W. Griffith's 20% share							
Reported to Mar. 27, 1926						12,763.91	
Outdoor Advtg. Agency - Billboard & Space					credit of	3,000.00	9,763.91
Net Royalties earned to June 26, 1926 - "Sally of the Sawdust"							13,495.28
Less:							
Penalties chargeable against Griffith's 20% share of Profits							
20% Penalty on excess Negative Cost - "That Royle Girl"							
Actual Negative Cost to June 26, 1926					597,885.60		
Allowance per Budget					350,000.00		
20% of - - -					247,885.60	49,577.12	
20% Penalty on excess Negative Cost - "Sorrows of Satan"							
Actual Negative Cost to June 26, 1926 (cost not complete)					867,562.88		
Allowance per Budget					650,000.00		
20% of - - -					217,562.88	43,512.58	93,089.70
Balance Unearned, to be recouped from Griffith's 20% share of future profits							$79,594.42

D. W. GRIFFITH, INC.

Profit Sharing Statement
To June 26, 1926

"That Royle Girl" - Released Dec. 7, 1925

	Net Rentals to Mar.27,'26	Quarter Ending June 26,'26 Gross Rentals		Share to F.P.L.	Net Rentals	Total Net Rentals to June 26,'26
Income						
United States	$407,236.29	95,302.15	25%	23,825.53	71,476.62	478,712.91
Canada	5,229.93	3,346.50	25%	836.63	2,509.87	7,739.40
Hawaii	750.00	15.00	25%	3.75	11.25	761.25
Bermuda	52.50	-	25%	-	-	52.50
Brazil	-	789.68	35%	276.39	513.29	513.29
Denmark	-	931.06	35%	325.87	605.19	605.19
Venezuela	-	225.00	35%	78.75	146.25	146.25
Total Income	$413,268.32	100,609.39		25,346.92	75,262.47	488,530.79
Cost						
Negative Cost: (Incl. $100,000. Griffith Pay'ts.) $583,718.93						
Home Office O. H. Allowance 10,000.00	593,718.93				4,166.67	597,885.60
Positive Cost	51,390.32				3,343.40	54,733.72
Advtg. Cost	18,554.61				4,166.67	22,721.28
Duties, etc.	2,769.40				1,123.81	3,893.21
Total Cost	$666,433.26				12,800.55	679,233.81
Net Loss	$253,164.94				62,461.92	190,703.02

Additional Advances by F.P.L. Corp. to be recouped from Griffith's 20% Share of future profits:

Reported to March 27, 1926	$ 1,526.23
A. G. Grey - Telephone call to Chicago	9.85
	$ 1,536.08

Henry Ford
Dearborn, Mich

June
24th
1926

Mr Henry Neil
Book Cadillac Hotel
Detroit Michigan

Dear sir:

Your letter of June 21st received.

I have just recently been in New York and I am sorry I did not have your letter prior to my leaving.

However, I shall be glad to advise you when I again expect to be there.

Very truly yours

E G LIEBOLD

General Secretary to HENRY FORD

EGL:H

Reception and Dinner
to
Dr. F. W. Murnau
by
Committee
Ritz Carlton Hotel
New York

June 28th
1926

Mr. D. W. Griffith
1474 Broadway
New York City

Dear Mr. Griffith:

The dinner which is being tended Dr. F. W. Murnau, the German motion picture director, will be incomplete and lacking without your presence in attendance. I am, therefore, presuming on our slight though long acquaintance to write and ask if you will not make a special effort to be present at the Ritz Carlton Hotel on the evening of Wednesday, July 7th even though you are in the midst of cutting and titling your latest production.

The dinner is in the nature of an American welcome to an internationally acclaimed artist. The list of guests has been carefully selected, and acceptances have come from men of great prominence in commerce, finance, science, art and drama. There will be in all from seventy to ninety distinguished American men gathered to greet the director of "The Cabinet of Dr. Caligari" and "The Last Laugh," who is, as you may know, being brought to this country by Mr. William Fox to express his art through American production made with American resources and players. The dinner is being tendered by Mr. William Fox.

I do trust that you can and will manage to come. A formal card will be issued if you will let me hear from you care of the Committee.

Cordially yours,

Vivian M. Moses

VMM:PS

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At an adjourned meeting of the BOARD OF DIRECTORS of D. W. GRIFFITH, INCORPORATED, held at the office of Albert H. T. Banzhaf, 120 West 42nd Street, City and State of New York, on the 20th day of June, 1926, at 11 o'clock in the forenoon, pursuant to adjournment taken at the meeting held on the 20th day of June, 1926.

PRESENT: D. W. GRIFFITH
A. GRIFFITH GRAY
GERRITT J. LLOYD
ALBERT H. T. BANZHAF

constituting a majority of the Board of Directors.

Mr. Griffith called the meeting to order and stated the purpose thereof.

Mr. Banzhaf, the Secretary of the Corporation, then stated that a notice of the call of this meeting had been sent to all the directors and on motion duly made, seconded and carried, a copy of such notice was ordered placed on file with these minutes.

Mr. Banzhaf then stated that Mr. Klune the auditor of this Corporation had advised him that it would be necessary in order to meet the forthcoming payments that would be due on account of premiums of certain life insurance policies held by this Corporation on the life of Mr. Griffith to cancel and obtain the surrender value on a portion thereof on certain life insurance policies now in effect on the life of Mr. Griffith and that this was due to the fact that the Corporation had insufficient funds with which to meet such forthcoming premium payments. Mr. Banzhaf also stated that he had been advised by counsel that such action if taken by this Board of Directors would be

legal and proper under the circumstances.

WHEREUPON, after due discussion, the following resolutions were unanimously adopted:

RESOLVED, that the action of the officers of this Corporation in cancelling, terminating and surrendering certain policies of life insurance heretofore issued by Connecticut General Life Insurance Company on the life of Mr. D. W. Griffith in favor of D. W. Griffith, Incorporated as beneficiary, said policies bearing numbers 164,491 and 165,054, be and the same hereby is ratified, confirmed and approved.

FURTHER RESOLVED, that the Secretary of this Corporation be and he hereby is authorized, empowered and directed to certify a copy of said resolution and forward the same to the said Connecticut General Life Insurance Company.

FURTHER RESOLVED, that the proper officers of this Corporation be and they hereby are authorized and empowered in their discretion to obtain and secure such monies as it may be possible or necessary to secure, pursuant to the loan provisions of policies of insurance held by this Corporation on the life of Mr. D. W. Griffith and that they be authorized and empowered to sign and execute such necessary instruments that may be required to effectuate such purpose.

D. W. GRIFFITH COLLECTION

There being no further business before the meeting, same was upon motion duly made, seconded and

married, divorced.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

June 22nd, 1954.

State Tax Commission,
Albany, N. Y.

Gentlemen:-

Enclosed please find 1954 Franchise Tax Report of the DAVID W. GRIFFITH CORPORATION.

Very truly yours,

ROR:EF
Encl.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

EVERY CORPORATION INCORPORATED PRIOR TO NOV. 1, 1926, MUST REPORT

(26) Every corporation incorporated prior to July 1, 1926, must make this report

FRANCHISE TAX ON BUSINESS CORPORATIONS

To STATE TAX DEPARTMENT, ALBANY, N. Y.

This report is DUE JULY 1, 1926. Corporations filing reports with the United States Treasury Department after June 1, 1926, for a fiscal year ending before July 1, 1926, must file this report within thirty days after such filing and give date of filing federal report.
The report must cover the conditions and the entire net income for the corporation's last fiscal year ending on or before June 30, 1926.
NEW CORPORATIONS see special instructions at bottom of page three (3).

Name of corporation: DAVID W. GRIFFITH CORPORATION.

Mail address: 130 West 42nd Street, New York, N.Y.

(Full details for delivery of blanks and notices of assessment must appear above)

I make the following report of such company for the year ending DECEMBER 31, 1925, or the fiscal year ending ..... pursuant to Article 9-A of the Tax Law.

(1) Organized December 1, 1919 (State inserted above must be the same as given in the "Certificate") under the Laws of New York

(2) Began business in New York December 31, 1919.

(3) If not incorporated under the laws of New York, has it been legally authorized to do business in New York State? .....

(4) Authorized capital stock, $ 10,000. (5) Amount of average indebtedness for year, $ ..... (Exclusive of capital stock)

Answers to item 6 below must be as of June 30, 1926		Par value per share	Total par value	Dividends paid
(6) Number of shares, Common, issued	100	$ 100.	$ 10,000.	$ None
Number of shares, Preferred, issued		$	$	$
Number of shares without par value, issued ..... , amount paid in on same			$	$
Total issued			$ 10,000.	

Any capital stock issued or subscribed after June 30, 1926 and prior to November 1, 1926 must be reported to the State Tax Department Corporation Bureau, within 30 days.

(7) If your fiscal year has been changed since July 1, 1924, how? None

(8) ENTIRE NET INCOME FOR THE YEAR ENDING DECEMBER 31, 1925, or the FISCAL YEAR (PERIOD) COMMENCING ..... AND ENDING ....., as shown by its report to the UNITED STATES TREASURY DEPARTMENT $ None
(Note: The above answer must be based on the last report filed with the Federal Government for a period ending between July 1, 1925 and June 30, 1926, inclusive.)

(9) Dividends received from corporations not included in (8) ..... $ None

(10) State amount of interest received from Federal, state, municipal, or other obligations, not included in item (8) $ None

(11) *TOTAL GROSS INCOME* reported at item 11 on Federal Income Tax Return for the above period.. $ None

(11-a) DEDUCTIONS (as shown on federal report)

(a) Compensation of officers....	$	(f) Losses by fire, storm	$
(b) Rent on business property..	$	(g) Bad debts.....	$
(c) Repairs.....	$	(h) Depreciation.....	$
(d) Interest.....	$	(j) Depletion.....	$
(e) Taxes (Item 16 Fed. Rpt.)..	$		

(k) Other deductions not shown above must be shown in detail on sheet attached..... $

TOTAL DEDUCTIONS shown above..... $

Item 11 above less item 11-a above..... $

(12) If the entire net income as first returned was changed by the Federal Government, state the amount of such entire net income as finally determined for the year ending ..... (If no change made insert the word "None")

1916, $ 2,699.45 - Loss		1920, $ None	
1917, $ None		1921, $ None	
1918, $ None		1922, $ None	
1919, $ None		1923, $ None	

INSERT MONTH AND DAY

(13) If a corporation is not organized under the laws of any state within the United States it should return its entire net income, wherever earned, $.....

(14) If the amount reported in (8) is inaccurate, state the amount claimed to be correct, $.....

(15) Nature of business and how transacted Holds title to two Motion Picture negatives from which no income has been received during taxable year.

(16) Place, street and number where business is conducted 130 West 42nd St., New York, N.Y.

(17) State the city or town, street number and state where the company maintained any permanent store, warehouse, factory or other place of continuous business outside the State of New York during the year NONE

(18) Any corporation EXCEPT ONE HAVING STOCK WITHOUT PAR VALUE, may omit the segregation of assets on page 2 *only* by signing the following consent:

I AM AUTHORIZED by the Board of Directors of this corporation to consent and I do hereby consent that said corporation be taxed upon its entire net income at 4½ per cent or upon its entire issued capital stock at one mill on the dollar, as provided by law.

Do not sign consent unless taxable by the State of New York on entire income or entire issued capital stock.

.....

.....

(19) Does this corporation own a majority of the stock of another or other corporations? No Give name of each and amount held .....

(20) Is a majority of the stock of this corporation owned by another corporation? No If so, by what other? .....

THIS REPORT MUST BE SWORN TO ON PAGE FOUR

ALL QUESTIONS ON THIS PAGE MUST BE ANSWERED

THE NOTES ON PAGE THREE SHOULD BE READ CAREFULLY

(OVER)

MUST BE ANSWERED

(31) Did this corporation file a consolidated report with the United States Treasury Department? NO

(31-a) If so, state amount of consolidated net income, $

(32) Were its income and assets included in the consolidated report of another corporation? NO

If so, name of corporation reporting the consolidated net income

and amount of net income so reported, $

(33) Give the names and net income or loss attributable to each corporation, including the reporting corporation, included in the consolidated report, and specify whether gain or loss

$ $

$ $

$ $

(34) Has this corporation since January 1, 1917, either directly or indirectly, acquired by merger, consolidation or purchase, the major part of the assets or the franchise of any other corporation or corporations? NO

Has it merged or consolidated any other corporation or corporations?

If so, give name of each corporation and date of acquisition, merger or consolidation

(35) Has the entire net income of any corporation which has been acquired by, or merged or consolidated with this company been changed by the Federal Government, and not heretofore reported to the State Tax Department? (Answer "Yes" or "No")

If changed, reduce such changes to affidavit form and file with this report.

SEGREGATION OF ASSETS

(Must not include those of any other corporation)

Read: The following segregations MUST be made by all corporations having stock without par value and all corporations which have not signed consent (18)

TOTAL SEGREGATED ASSETS WHEREVER LOCATED

(a) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within and without this state	$ NONE
(b) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from the purchase, or sale of, or trading in, personal property, or from services performed by the corporation, its officers or agents, excluding those arising in any way from advances or loans	$
‡Average monthly value of all its real property wherever located (actual value)	$
‡Average monthly value of all its tangible personal property wherever located (actual value)	$
§Average total *actual* value of shares of stocks of other corporations owned by this corporation (notes, bonds, cash and evidences of debt must not be included). (Note: List of shares must be made on separate sheet and show corporate name, number of shares held, par value per share, actual value.)	$
Total	$

Does the segregation above made include assets of any subsidiary or other corporation?

ADDITIONAL INFORMATION

To be used to determine fees under § 181 of Tax Law and one mill tax.

(1) Average monthly bank and cash balance during the year	$
(2) Average value of bills and accounts receivable during the year arising from advances or loans and not included above	$ NONE
(3) Average value of bonds, loans on call and other financial securities wherever held, used or employed during the year (not including shares of stock)	$

ASSETS SEGREGATED TO NEW YORK STATE ONLY

(a) Average monthly value of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within this State	$
(b) Average monthly value of bills and accounts receivable arising from personal property owned by the corporation and not manufactured by it within this State but sold by it or its agents and located within the State at the time of the receipt of the order	$
(c) Average monthly value of bills and accounts receivable arising from the purchase or sale of, or trading in, goods, wares or merchandise not located at any place at which the corporation conducted a permanent or continuous business without the State and where the bills and accounts receivable arose from orders received or accepted by any officer or agent, or at any place of business, in this State	$ NONE
(d) Average monthly value of bills and accounts receivable arising from services performed by any officer, agent or representative of the corporation connected with, sent from, or reporting, either directly or indirectly, to any officer located in this State or at any office located, owned, rented or occupied in this State	$
‡Average monthly value of its real property within this State as detailed in this report (actual value)	$
‡Average monthly value of its tangible personal property in New York State as detailed in this report (actual value)	$
§Average total *actual* value of shares of stocks of other corporations owned by it and allocated to this State by rule below	$
Total	$

ADDITIONAL INFORMATION

To be used to determine fees under § 181 of Tax Law and one mill tax.

(1) Average monthly bank and cash balance in New York State during the year	$
(2) *Average value of all bills and accounts receivable in New York State during the year	$
(3) Average value of bonds, loans on call and other financial securities held, used or employed in New York during the year (not including shares of stock)	$ NONE

* All bills and accounts receivable due for goods located in New York State at the time of sale or receivable by the corporation at an office within New York State and not already included in (a), (b), (c), and (d), in assets segregated to New York State, must be included in this item.

‡ Real property and tangible personal property shall be taken at its actual value where located.

§ The value of shares of stock of another corporation owned by a corporation liable hereunder shall for purposes of allocation of assets be apportioned in and out of the State in accordance with the value of the physical property in and out of the State representing such share stock.

		High	Low
Average price at which this corporation's stocks sold during the year	Common		
	Preferred	[illegible]	
	No par		

How many shares of the corporation's stock were transferred on its books during the period covered by this report? .....

ABOVE MUST BE ANSWERED

DISTRIBUTION SCHEDULE (Must be completed)

Do not confuse the political subdivisions "incorporated village" and "town."

Names of hamlets or postoffices other than incorporated villages are not wanted.

Schedule of Real and Tangible Personal Property in New York State by Cities, Towns and Incorporated Villages

City of	County of	Personal actual value	Real estate actual value	Real estate assessed value
		$	$	$

Town of	Incorporated village of	County of			

(If more space is needed add a paster)

PENALTIES

Any OFFICER making a fraudulent report becomes personally liable to a FINE OF $1000.

The Law provides a PENALTY of not more than $5000 for neglect or refusal to file this report.

FOR FAILING, THROUGH NEGLIGENCE, TO PAY TAX WHEN DUE:

Ten per cent of the tax due and unpaid plus interest at the rate of 1 per cent per month during the period in which it remains unpaid.

INFORMATION

The word "average" wherever it appears in this report has its plain, ordinary significance; neither the highest amount nor the lowest, but the mean.

In making report every space must be used except where the blank states that the spaces are not to be filled. Wherever no figures are to be inserted the word "none" should be inserted.

If there is no net income to be returned in answer to paragraph (8) insert the word "deficit" and state the amount thereof.

ALL CORPORATIONS MUST MAKE THIS REPORT EXCEPT THE FOLLOWING:

(1) Real estate corporations wholly engaged in the purchase and sale of and holding title to real estate for themselves (this does not include so-called real estate companies having leasehold interests only, except as specified in subd. 2 below, or real estate agents or brokers).

(2) Corporations engaged in the business of subleasing real property held under a leasehold for a term of twenty years or more, by the terms of which the taxes on the real property are paid by the lessee corporation as part of the consideration for the leasehold.

(3) Corporations whose sole business consists of holding stocks of other corporations for the purpose of controlling the management and affairs of such other corporations, except such as are specifically subject to report under the provisions of subdivision nine of section two hundred and eleven of the tax law.

(4) Transportation, transmission, heating, lighting and power corporations, insurance companies, banks, savings banks, trust companies and other corporations taxable under Sections 184 to 189 of the tax law, inclusive.

Simply to write "out of business," "never began business," "dead," et cetera, is not a sufficient compliance to relieve from the penal provisions of the statute.

SPECIAL INSTRUCTIONS TO NEW CORPORATIONS

Corporations incorporated prior to July 1, 1926, which do not file an income tax report with the Federal Government for a period ending prior to July 1, 1926, must make this report showing status of company as of June 30, 1926. Items 8 to 12 inclusive may be answered by the words "No report made to the Federal Government" and other questions should be answered in accordance with instructions on this blank.

Corporations incorporated between July 1, 1926 and November 1, 1926, will be supplied with Form 60 C.T. upon which a full report must be made on or before November 30, 1926.

THIS TAX IS DUE AND PAYABLE ON OR BEFORE JANUARY 1, 1927 OR WITHIN 30 DAYS OF BILLING DATE IF BILLED AFTER DECEMBER 3, 1926. DO NOT SEND CHECK WITH REPORT.

NAMES, RESIDENCE ADDRESSES, COMPENSATION, ETC., OF OFFICERS

Page 4

Name and Residence	Title	Salary	All Other Compensation	Number Shares Held	
				Preferred	Common
D. W. Griffith, Mamaroneck, N.Y.	President	None	None		97
Albert H. T. Banzhaf, Larchmont, N.Y.	Treasurer	None	None		3
J. G. Epping Longacre Bldg., N.Y.City	Secretary	None	None		None

MUST BE ANSWERED

Are any of the above named officers also officers in any other corporation? .....

If so, add rider, showing in what company, title, and salary or other compensation received from such other companies.

INFORMATION REQUIRED

(A) Gross sales from trading or manufacturing, less returns and allowances No business done. $.....

(B) Gross profit from trading and manufacturing ..... $.....

(C) Gross profit from other than trading and manufacturing ..... $.....

(D) Entire assets ..... $.....

(E) Entire liabilities, excluding capital stock and surplus ..... $.....

(F) Net worth as shown by balance sheet at end of calendar or fiscal year ..... $.....

(G) Number of people employed, average None

(H) What was the total par value of all: (1) Federal bonds $ None; (2) Federal Farm Loans $.....;

(3) State and Municipal Bonds $ None; (4) All other obligations shown in your return to the Federal Government and exempt from Federal Income Tax $ None.

(If none are held, insert the word "None.")

FORM 3 IT

FILE WITH

STATE TAX DEPARTMENT

ALBANY, N. Y.

(26)

TAXATION OF CORPORATE FRANCHISES UNDER ARTICLE 9-a OF THE TAX LAW

DAVID W GRIFFITH CORP 11 13 NY

130 WEST 42ND. ST.

NEW YORK CITY

REPORT DUE JULY 1, 1926

AFFIDAVIT OF PRESIDENT, VICE-PRESIDENT, SECRETARY OR TREASURER

STATE OF NEW YORK,
County of New York } ss.:

On this ..... day of June A. D. 1926, personally appeared before me, a Notary Public in and for the County of New York, Albert H. T. Banzhaf, Treasurer, ..., of the above named company who, being duly sworn according to law, did depose and say that the foregoing report is just, true and correct and that it includes a true statement of the annual net income of said company for the year.

.....

.....
(Official title)

Sworn to before me the day and year aforesaid,

.....
Notary Public

FORM 4 FF (1-22-500,000 (10-1926)) Page 1

EVERY CORPORATION INCORPORATED PRIOR TO NOV. 1, 1927, MUST REPORT

(27) Every corporation incorporated prior to July 1, 1927, must make this report. (See EXCEPTION, page 4, under Special Instructions)

FRANCHISE TAX ON BUSINESS CORPORATIONS

TO DEPARTMENT OF TAXATION AND FINANCE, ALBANY, N. Y.

This report is DUE JULY 1, 1927. Corporations filing reports with the United States Treasury Department after June 1, 1927, for a fiscal year ending before July 1, 1927, must file this report within thirty days after such filing and give date of filing federal report.
The report must name the conditions and the entire net income for the corporation's last fiscal year ending on or before June 30, 1927.
NEW CORPORATIONS see special instructions on page four (4).

DO NOT WRITE IN THIS SPACE

DAVID W GRIFFITH CORP 11 13 NY
130 WEST 42ND. ST.
NEW YORK CITY

Name of corporation DAVID W. GRIFFITH CORPORATION.
(Exact corporate title)

Mail address 130 West 42nd Street, New York, N.Y.
(Full details for delivery of blanks and notices of assessment must appear above)

I make the following report of such company for the year ending DECEMBER 31, 1926, or the fiscal year ending ....., pursuant to Article 9-A of the Tax Law.
(Date inserted above must be the same as given in the answer to (8) below)

(1) Organized December 31 19 15 under the Laws of N.Y. (2) Began business in New York December 31, 19 15

(3) If not incorporated under the laws of New York, has it been legally authorized to do business in New York State? .....

(4) Authorized capital stock, $ 10,000.00 (5) Amount of average indebtedness for year, $ .....
(Exclusive of capital stock)

Answers to item 6 below must show issued and subscribed stock as of June 30, 1927.

		Par value per share	Total par value	(6a) Dividends paid during fiscal or calendar year
(6) Number of shares, Common	100	$ 100	$ 10,000.00	$ None
Number of shares, Preferred		$	$	$
Number of shares without par value, amount paid in on same			$	$

Any capital stock issued or subscribed after June 30, 1927 and prior to November 1, 1927 must be reported to the State Tax Department Corporation Bureau, within 30 days after November 1st, 1927.

(7) If your fiscal year has been changed since July 1, 1925, how? None

(8) ENTIRE NET INCOME FOR THE YEAR ENDING DECEMBER 31, 1926, or the FISCAL YEAR (PERIOD) COMMENCING ..... AND ENDING ....., as shown by its report to the UNITED STATES TREASURY DEPARTMENT $ None
(Note: The above answer must be based on the last report filed with the Federal Government for a period ending between July 1, 1926 and June 30, 1927, inclusive.)

(9) Dividends received from corporations, not included in (8) ..... $ NONE

(10) State amount of interest received from Federal, state, municipal, or other obligations, not included in item (8) $ .....

(11) *TOTAL GROSS INCOME* reported at item 11 on Federal Income Tax Return for the above period.. $ .....

(11-a) DEDUCTIONS (as shown on federal report)

(a) Compensation of officers	$	(f) Losses by fire, storm	$
(b) Rent on business property	$	(g) Bad debts	$
(c) Repairs	$	(h) Depreciation	$
(d) Interest	$	(j) Depletion	$
(e) Taxes (Item 16 Fed. Rpt.)	$		

(k) Other deductions not shown above must be shown in detail on sheet attached ..... $ .....

TOTAL DEDUCTIONS shown above ..... $ .....

Item 11 above less item 11-a above ..... $ .....

(12) If the entire net income as first returned was changed by the Federal Government, state the amount of such entire net income as finally determined for the year ending .....
(If no change made insert the word "None")

1917, $ None		1921, $ None	
1918, $ None		1922, $ None	
1919, $ None		1923, $ None	
1920, $ None		1924, $ None	

INSERT MONTH AND DAY

(13) If a corporation is not organized under the laws of any state within the United States it should return its entire net income, wherever earned, $ .....

(14) If the amount reported in (8) is inaccurate, state the amount claimed to be correct, $ .....

(15) Nature of business and how transacted Holds title to two Motion Picture negatives from which no income has been received during taxable year.

(16) Place, street and number where business is conducted 130 West 42nd St., New York, N.Y.

(17) State the city or town, street number and state where the company maintained any permanent store, warehouse, factory or other place of continuous business outside the State of New York during the year NONE

(18) Any corporation EXCEPT ONE HAVING STOCK WITHOUT PAR VALUE, may omit the segregation of assets on page 2 *only* by signing the following consent:

I AM AUTHORIZED by the Board of Directors of this corporation to consent and I do hereby consent that said corporation be taxed upon its entire net income at 4½ per cent or upon its entire issued capital stock at one mill on the dollar, as provided by law.

Do not sign consent unless taxable by the State of New York on entire income or entire issued capital stock.

.....

.....

THIS REPORT MUST BE SWORN TO ON PAGE FOUR

ALL QUESTIONS ON THIS BLANK MUST BE ANSWERED

(19) Does this corporation own a majority of the stock of another or other corporations? ..... Give name of each and amount held

..... NO .....

(20) Is a majority of the stock of this corporation owned by another corporation? ..... NO ..... If so, by what other? .....

(21) Did this corporation file a consolidated report with the United States Treasury Department? ..... NO .....

(21-a) If so, state amount of consolidated net income, $ .....

(22) Were its income and assets included in the consolidated report of another corporation? ..... NO .....

If so, name of corporation reporting the consolidated net income .....

and amount of net income as reported, $ .....

(23) Give the names and net income or loss attributable to each corporation, including the reporting corporation, included in the consolidated report, and specify whether gain or loss ..... $ .....

..... $ ..... $ .....

..... $ ..... $ .....

(24) Has this corporation since January 1, 1917, either directly or indirectly, acquired by merger, consolidation or purchase, the major part of the assets or the franchise of any other corporation or corporations? ..... NO .....

Has it merged or consolidated any other corporation or corporations? .....

If so, give name of each corporation and date of acquisition, merger or consolidation .....

.....

(25) Has the entire net income of any corporation which has been acquired by, or merged or consolidated with this company been changed by the Federal Government, and not heretofore reported to the State Tax Department? ..... (Answer "Yes" or "No")

If changed, reduce such changes to affidavit form and file with this report.

SEGREGATION OF ASSETS NOT INCLUDING THOSE OF ANY OTHER CORPORATION

(This segregation must be based on same fiscal or calendar year as report)

Read: The following segregations MUST be made by all corporations having stock without par value and all corporations which have not signed consent (18)

TOTAL SEGREGATED ASSETS WHEREVER LOCATED

(a) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within and without this state	$	NONE		
(b) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from the purchase, or sale of, or trading in, personal property, or from services performed by the corporation, its officers or agents, excluding those arising in any way from advances or loans	$			
‡Average monthly value of all its real property wherever located (actual value)	$			
‡Average monthly value of all its tangible personal property wherever located (actual value)	$			
§Average total *actual* value of shares of stocks of other corporations owned by this corporation (notes, bonds, cash and evidences of debt must not be included). (Note: List of shares must be made on separate sheet and show corporate name, number of shares held, par value per share, actual value.)	$			
Total	$			

Does the segregation above made include assets of any subsidiary or other corporation? .....

ADDITIONAL INFORMATION — To be used to determine fees under § 181 of Tax Law and one mill tax.

(1) Average monthly bank and cash balance during the year	$			
(2) Average value of bills and accounts receivable during the year arising from advances or loans and not included above	$	NONE		
(3) Average value of bonds, loans on call and other financial securities wherever held, used or employed during the year (not including shares of stock)	$			

ASSETS SEGREGATED TO NEW YORK STATE ONLY

(a) Average monthly value of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within this State	$			
(b) Average monthly value of bills and accounts receivable arising from personal property owned by the corporation and not manufactured by it within this State but sold by it or its agents and located within the State at the time of the receipt of the order	$			
(c) Average monthly value of bills and accounts receivable arising from the purchase or sale of, or trading in, goods, wares or merchandise not located at any place at which the corporation conducted a permanent or continuous business without the State and where the bills and accounts receivable arose from orders received or accepted by any officer or agent, or at any place of business, in this State.	$	NONE		
(d) Average monthly value of bills and accounts receivable arising from services performed by any officer, agent or representative of the corporation connected with, sent from, or reporting, either directly or indirectly, to any officer located in this State or at any office located, owned, rented or occupied in this State	$			
‡Average monthly value of its real property within this State as detailed in this report (actual value)	$			
‡Average monthly value of its tangible personal property in New York State as detailed in this report (actual value)	$			
§Average total *actual* value of shares of stocks of other corporations owned by it and allocated to this State by rule below	$			
Total	$			

ADDITIONAL INFORMATION — To be used to determine fees under § 181 of Tax Law and one mill tax.

(1) Average monthly bank and cash balance in New York State during the year	$			
(2) *Average value of all bills and accounts receivable in New York State during the year	$			
(3) Average value of bonds, loans on call and other financial securities held, used or employed in New York during the year (not including shares of stock)	$	NONE		

* All bills and accounts receivable due for goods located in New York State at the time of sale or receivable by the corporation at an office within New York State and not already included in (a), (b), (c), and (d), in assets segregated to New York State, must be included in this item.

‡ Real property and tangible personal property shall be taken at its actual value where located.

§ The value of shares of stock of another corporation owned by a corporation liable hereunder shall for purposes of allocation of assets be apportioned in and out of the State in accordance with the value of the physical property in and out of the State representing such share stock.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

OFFICERS SCHEDULE FOR THE FISCAL OR CALENDAR YEAR COVERED BY THIS REPORT

Name and Residence	Title	Salary	All other Compensation	Number Shares Held	
				Preferred	Common
D. H. Griffith, Hempstead, N.Y.	Vice Pres	None	None		97
Albert H. V. Denshaf Lawrence L. N.Y.	Treasurer	None	None		5
J. G. Epping Lawrence Bldg. N.Y.City	Secretary	None	None		None

MUST BE ANSWERED

Are any of the above named officers also officers in any other corporation?.....

If so, add rider, showing in what company, title, and salary or other compensation received from such other companies during fiscal or calendar year covered by this report.

THE FOLLOWING INFORMATION REQUIRED BASED ON FISCAL OR CALENDAR YEAR

(A) Gross sales from trading or manufacturing, less returns and allowances No business done. $.....

(B) Gross profit from trading and manufacturing..... $.....

(C) Gross profit from other than trading and manufacturing..... $.....

(D) Entire assets..... $.....

(E) Entire liabilities, excluding capital stock and surplus..... $.....

(F) Net worth as shown by balance sheet at end of calendar or fiscal year..... $.....

(G) Number of people employed, average None

(H) What was the total par value of all: (1) Federal bonds $ None; (2) Federal Farm Loans $.....;

(3) State and Municipal Bonds $ None; (4) All other obligations shown in your return to the Federal Government and exempt from Federal Income Tax $ None

(If none are held, insert the word "None.")

Average price at which this corporation's stocks sold during the year		High	Low
	Common		
	Preferred	NONE	
	No par		

How many shares of the corporation's stock were transferred on its books during the period covered by this report?.....

ABOVE MUST BE ANSWERED

DISTRIBUTION SCHEDULE (Must be completed)

Do not confuse the political subdivisions "incorporated village" and "town."

Names of hamlets or postoffices other than incorporated villages are *not* wanted.

Schedule of Real and *Tangible* Personal Property in New York State by Cities, Towns and Incorporated Villages

City of	County of	Personal actual value	Real estate actual value	Real estate assessed value
		$	$	$

Town of	Incorporated village of	County of			

(If more space is needed add a paster)

FILE WITH

NEW YORK STATE DEPARTMENT OF TAXATION AND FINANCE (27)

CORPORATION TAX BUREAU

ALBANY, N. Y.

TAXATION OF CORPORATE FRANCHISES UNDER ARTICLE 9-a OF THE TAX LAW

REPORT DUE JULY 1, 1927

SPECIAL INSTRUCTIONS TO NEW CORPORATIONS

The Commission will permit corporations subject to taxation under Article 9-a of the tax law, organized between January 1st and July 1st, 1927, to omit filing report on form 3-IT due July 1st, 1927, conditioned that such corporations file a report on form 60 C. T. during the month of November, 1927.

Corporations organized between June 30th and November 1st, 1927 will be required to file a report on form 60 C. T.

This form will be mailed about November 1st, and the report must be filed not later than November 30th, 1927.

PENALTIES

Any OFFICER making a fraudulent report becomes personally liable to a FINE OF $1000.

The Law provides a PENALTY of not more than $5000 for neglect or refusal to file this report.

FOR FAILING, THROUGH NEGLIGENCE, TO PAY TAX WHEN DUE:

Ten per cent of the tax due and unpaid plus interest at the rate of 1 per cent per month during the period in which it remains unpaid.

INFORMATION

The word "average" wherever it appears in this report has its plain, ordinary significance; neither the highest amount nor the lowest, but the mean.

In making report every space must be used except where the blank states that the spaces are not to be filled. Wherever no figures are to be inserted the word "none" should be inserted.

If there is no net income to be returned in answer to paragraph (8) insert the word "deficit" and state the amount thereof.

ALL CORPORATIONS MUST MAKE THIS REPORT EXCEPT THE FOLLOWING:

(1) Real estate corporations wholly engaged in the purchase and sale of and holding title to real estate for themselves (this does not include so-called real estate companies having leasehold interests only, except as specified in subd. 2 below, or real estate agents or brokers).

(2) Corporations engaged in the business of subleasing real property held under a leasehold for a term of twenty years or more, by the terms of which the taxes on the real property are paid by the lessee corporation as part of the consideration for the leasehold.

(3) Corporations whose sole business consists of holding stocks of other corporations for the purpose of controlling the management and affairs of such other corporations, except such as are specifically subject to report under the provisions of subdivision nine of section two hundred and eleven of the tax law.

(4) Transportation, transmission, heating, lighting and power corporations, insurance companies, savings banks and other corporations taxable under Sections 184 to 189 of the tax law, inclusive.

(5) Corporations taxable under Articles 9-B and 9-C of the tax law.

Simply to write "out of business," "never began business," "dead," et cetera, is not a sufficient compliance to relieve from the penal provisions of the statute.

THIS TAX IS DUE AND PAYABLE ON OR BEFORE JANUARY 1, 1928 OR WITHIN 30 DAYS OF BILLING DATE IF BILLED AFTER DECEMBER 3, 1927. DO NOT SEND CHECK WITH REPORT.

AFFIDAVIT OF PRESIDENT, VICE-PRESIDENT, SECRETARY OR TREASURER

STATE OF NEW YORK,
County of New York } ss.:

On this ..... day of ..... A. D. 192..., personally appeared before me, a Notary Public in and for the County of New York, Albert H. T. Banzhaf, Treasurer, of the above named company who, being duly sworn according to law, did depose and say that the foregoing report is just, true and correct and that it includes a true statement of the annual net income of said company for the year.

.....

.....
(Official title)

Sworn to before me the day and year aforesaid.

.....
Notary Public

FAMOUS PLAYERS - LASKY CORPORATION
Paramount Pictures - Artcraft Pictures
485 FIFTH AVENUE
NEW YORK CITY
MURRAY HILL 5000
CABLE ADDRESS: FAMOUSPLAY

OFFICE OF ADOLPH ZUKOR
PRESIDENT

June 30th,
1926.

Mr. D. W. Griffith,
1476 Broadway,
New York City.

My dear Mr. Griffith:-

The last time you showed me "The Sorrows of Satan" you promised to have a completely finished print to show me, tho possibly without titles, by July 15th.

As I am about to leave for a vacation and do not expect to be back in the office before July 12th, I thought I would write you this note as a reminder about the finished print.

With very kindest regards, I am

Sincerely,

Adolph Zukor

Book-Cadillac Hotel

WASHINGTON BLVD. MICHIGAN AVE. SHELBY ST.

DETROIT June 30th 1926

My dear Mr Griffith

I infer from the enclosed letter that you did not invite Mr Liebold to dine with you -

What should I do about this?

Yours truly

Henry Neil

My article about Henry Ford will appear in the August issue of Everybody's Magazine

June 30, 1926.

Mr. Frederick Moore,
Century Club,
7 West 43rd Street,
New York City.

Dear Sir:

Replying to your recent letter to Mr. Griffith, I wish to advise that at the present time Mr. Griffith is fulfilling his contract with the Famous Players Lasky Corporation. Under the terms of this contract, they read and submit all stories to Mr. Griffith. I would therefore suggest that you submit your story directly to the Famous Players Lasky Corporation, 485 Fifth Avenue, New York City, stating to them that you consider it a suitable vehicle for Mr. Griffith and requesting that they present it for his consideration.

Trusting this information will be of service to you, and thanking you for the courtesy of your consideration, I am

Yours very truly,

Secretary to Mr. Griffith.

LAW OFFICES OF
BURLOCK E. RABELL
[illegible]
[illegible] BROADWAY

TELEPHONE [illegible]

NEW YORK June 30th, 1926.

Mr. D. W. Griffith,
1476 Broadway,
New York City.

(ATTENTION MRS CAMPBELL)
(ESTATE OF MARCUS B. NEWCOMB)

Dear Sir:

Marcus B. Newcomb died on June 1, 1926, and his Will was admitted to probate by New York Surrogates Court on June 10th, and Sarah I. Seaward and the undersigned have been appointed Executors to settle his Estate.

I find in our account book that you are indebted to the Estate in the sum of $165.50. As this account has been standing for some time, the Executors will expect a remittance for amount due upon receipt hereof.

The Executors are settling the Estate and must close all old accounts.

Yours truly,

Burlock E. Rabell

Wrote letter
7/1/26

SCHEDULE II

D. W. GRIFFITH, INC.

STATEMENT OF PROFIT AND LOSS
FOR THE SIX MONTHS ENDING JUNE 30TH, 1926

INCOME		
From Picture Rentals	90,728.31	
From Famous Players-Lasky Contract	131,000.00	
Miscellaneous Sources	385.11	
		221,113.42
GENERAL EXPENSES		
D. W. G. Salary	100,000.00	
Salaries, Officers and Employees	24,619.00	
General Expenses	8,423.21	
Insurance	6,016.42	
Commissions and Bonuses	5,564.41	
Interest Paid	4,728.31	149,349.35
		81,764.07
DEDUCT		
Cost of Production and Prints and Miscellaneous Distributors Charges written off by Company against income		212,743.44
		130,979.37
ADD:		
Cash Surrender Value of Policy on Life of D.W.G.	4,031.42	
Recovery of Property Taxes	1,011.57	
Recovery of Excess Film Taxes	2,283.94	
Interest Earned on Mortgage Receivable	17,667.00	24,993.93
Loss for 6 months period ending June 30th, 1926 - - - -		$105,985.44

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. BANZHAF, Secretary
T. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE BRYANT [illegible]

BASIS OF EVALUATION OF INVENTORY - ACTUAL AS OF JUNE 30TH, 1926

"AMERICA" - JUNE 30TH, 1926

COUNTRY	SALES	PLATES & NEGATIVES	UNPLATED	
Domestic	$1,091,933.41	$1,067,668.08		$24,265.33
England	£ 14,557.14.3	£ 13,453.10.6	£1071.3.7 @ 4.84	5,184.27
Japan	50,000 Yen	41,309.77 Yen	8690 Yen @ .45	3,910.00
Argentina	31,445.75 Pesos	27,315.75 Pesos	1000 Pesos @ .41	442.00
Chile	50,290.74 Pesos	19,290.74 Pesos	500 Pesos @ .11	55.00
Australia	£ 2660.9.10	£ 1507.7.7	£ 973.2.3 @ 4.84	4,170.00
European Continent (Estimated)				10,000.00
Holland (Guaranty)				2,000.00
				$60,044.70
Estimated to be realized on sale of Foreign State Rights (Germany - Asia - Africa - Parts of S. America)				15,000.00
Minimum to be realized on new business				25,000.00
				$100,044.70

"ISN'T LIFE WONDERFUL"

Domestic	$299,691.92	$274,725.04		24,966.88
England	£4,605.2.0	£3,559.8.0	£1,045.14.0 @ 4.84	5,059.25
Japan	17,000	9,834.22	756578. @ .45	3,404.60
Argentina	9,092.65	8,327.65	770. @ .41	315.00
Chile	4,110.49	3,110.49	1000.@.11	110.00
Australia	£2422.1.4	£841.10.0	£1,580.11.4 @ 4.84	7,650.10
European Continent (Estimated - Picture not released yet)				12,000.00
Holland (Guaranty)				2,000.00
				$ 55,505.83
Minimum to be realized on New Business (Including Sale of Foreign Rights)				25,000.00
				$ 80,505.83

D. W. GRIFFITH INCORPORATED EXHIBIT I

BALANCE SHEET - - JUNE 30, 1926

ASSETS		
CASH		7,016.63
INVENTORIES		
Released Films	180,006.00	
Scenarios	5,600.00	185,606.00
ACCOUNTS RECEIVABLE		
Al Jolson (In Litigation)	71,696.22	
Officers (Schedule A)	6,742.16	78,438.38
ACCRUED INTEREST RECEIVABLE ON MORTGAGES		8,792.00
BOND AND MORTGAGE RECEIVABLES		422,000.00
INVESTMENT - Valued by D. W. Griffith		35,000.00
CASH SURRENDER VALUE - LIFE INSURANCE		31,865.93
PRODUCTION INCOME - Earned but not paid		43,637.98
FURNITURE AND FIXTURES		1,500.00
DEFERRED CHARGES - To future operation (Ins.Prem.Prepaid)		1,500.00
GOODWILL, CONTRACTS WITH STARS ETC.		802,863.83
INCORPORATION EXPENSE - Less amount written off		44,091.67
DEFICIT		
	$1,987,532.47	
Add: Loss for 6 Mo. ending 6/30/26 (Exhibit II)	105,985.44	2093,517.91
		$3755,852.33

LIABILITIES AND CAPITAL		
LOANS FROM BANKS		$ 119,385.54
LOANS FROM OTHERS		
J. G. Epping	$ 92,603.69	
D. W. Griffith	65,541.12	
F. A. Powers	2,066.67	
Miscellaneous (Schedule E)	36,396.61	
D. W. G.- Sal. Acct. (Current)	52,800.00	$ 249,407.09
ACCOUNTS PAYABLE		
Current (Schedule C)	16,367.33	
Deferred (Schedule D)	56,311.30	72,678.63
ADVANCE FROM DISTRIBUTORS		26,181.32
RESERVE FOR FEDERAL TAXES		3,000.00
CAPITAL STOCK		
Represented by:-		
121,693 Shares Class "A" of no par value (125,000 shares authorized) 375,000 Shares Class "B" Stock of no par value		3,283,199.75
		$3,755,852.33

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SCHEDULE A

ACCOUNTS RECEIVABLE FROM OFFICERS

J. G. Epping	$ 472.81
D. W. Griffith	543.02
A. Griffith Grey	4601.28
	$ 5616.31
A. Griffith Grey Contingent Fund	$ 1142.00
F. W. Campbell Contingent Fund	1.02
J. A. Ashcraft	18.10
	$ 6742.16

SCHEDULE B

LOANS FROM OTHERS - MISCELLANEOUS

Loans on Insurance Policies *	$20804.00	
S. & Lee Shubert, Inc.	10500.00	
Famous Players Corp. (Bal. "Life" England)	5000.00	
U. A. Corporation	91.61	
		$36,395.61

*Mutual Life Insurance Company Loan of $10,700
--only one existing after 6/30/26.

"A"

ACCOUNTS PAYABLE - CURRENT

American Federation of Labor*	37.50
The Amograph Company*	7.00
A. H. T. Banshaf	108.70
A. H. Bauman, MD.	25.00
Commanday Roth Company, Inc.	304.40
Central Union Trust Company	160.00
Chicago Herald Examiner*	330.00
Continental & Commercial Trust & Savings Bank	120.00
City Transfer	126.00
Drimmer Press	26.20
Eaves Costume Company*	769.59
Empire Trust Company - Interest on Loan Acct.	7,696.78
Guarranty Trust Company	100.00
Gasscoigne-Reid & Company*	1.00
Phil. De Angelis	90.00
Friars Club	53.00
Lloyds Film Storage	950.00
Inter-ocean Forwarding Company	163.00
D. W. Griffith	36.27
Miner Litho. Company	311.27
Longacre Improvement Company	399.73
National Committee on Police Welfare*	100.00
N. Y. Inter-Urban Water Company*	400.00
Price, Waterhouse & Company	1,400.00
State of Maryland Franchise Tax	1,400.00
United Artists Corporation*	64.10
Manhattan Storage Warehouse Company	45.71
Morgan Lithograph Company	90.00
Elmer Clifton	1,000.00
	$16,367.33

*Accounts undeclared by creditors total $2080.46
To be written off 12/31/26

SCHEDULE D

ACCOUNTS PAYABLE DEFERRED

Mae March	$ 4,000.00
Wm. Bendel	1,200.00
Motion Picture Prod. & Distributors Corporation	2,200.00
N. Y. State Tax	23,491.66
Carol Dempster	14,940.02
Famous Players Corporation - Commission "Hearts" Acct.	23.62
	$ 56,311.30

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. RANSHAW, Secretary
T. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT

BASIS OF EVALUATION OF INTEREST - NEGATIVE AS JUNE 30TH, 1926

"AMERICA" - JUNE 30TH, 1926

COUNTRY	GALLS	PLAYED & EARNED	UNPLAYED	
Domestic	$1,091,031.41	$1,007,606.06		$84,205.35
England	£ 14,357.14.3	£ 13,286.10.8	£1071.3.7 @ 4.84	5,184.37
Japan	30,000.Yen	21,309.77 Yen	8690 Yen @ .45	3,910.00
Argentine	20,445.75 Pesos	27,363.75 Pesos	1080 Pesos @ .41	442.00
Chile	20,300.74 Qpesos	19,300.74 Qpesos	500 Q.pesos @.11	55.00
Australia	£ 2585.9.10	£ 1307.7.7	£ 678.2.3 @ 4.84	4,170.00
European Continent (Estimated)				10,000.00
Holland (Guaranty)				2,000.00
				$60,044.70
Estimated to be realized on sale of Foreign State Rights (Germany - Asia - Africa - Parts of S. America)				15,000.00
Minimum to be realized on new business				25,000.00
				$100,044.70

"ISN'T LIFE WONDERFUL"

Domestic	$299,691.92	$274,725.04		24,966.88
England	£4,605.2.0	£3,559.8.0	£1,045.14.0 @ 4.84	5,059.25
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Holland (Guaranty)				2,000.00
				$ 55,505.83
Minimum to be realized on New Business (Including Sale of Foreign Rights)				25,000.00
				$ 80,505.83

FULLER-LUCE INC.
1760 BROADWAY
NEW YORK

June 30, 1926.

Mr. D. W. Griffith,
C/o Famous Players,
Astoria, L.I.

My dear Mr. Griffith:

We have available for immediate delivery, Lincoln cars for both town and country use, also reconditioned cars at attractive prices.

At the present writing a customer of mine has a ENGLISH 1923 Rolls Royce Suburban Limousine, body by Barker, in beautiful condition. It costs new approximately $16000, but the price of this is $8000.

Can the writer be of any service to you in the selection of a new car? If so, my telephone number is Circle 6363.

Thanking you for your valued consideration, I am,

Very truly yours,
FULLER-LUCE INC.,

W. B. MacNulty

Wm. B. MacNulty,
SALES DEPARTMENT.

(s)

CIRCLE 6363

WILLIAM B. MACNULTY

FULLER-LUCE
INCORPORATED
1760 BROADWAY
BETWEEN 56TH & 57TH STS.

A few months after the examination, I discovered that an injection had been given me while under the influence of a drug no doubt in order to put me out of commission for good. I accuse in this matter, W.C. Austin Secretary of the Actor's Fund, Alfred Wittendorf a german Quack in the pay of the Actor's Fund, and my former landlady Mrs. Donnelly, a nurse of 110 West 135th Str., The plan failed through my discovering it in time.

J. VanCortlandt.

This will only be mailed in case of further trouble.

THE ACTORS FUND OF AMERICA
AND ITS SECRETARY W.G.AUSTIN

While for a long time, I hesitated to take the step I am about to take, because I consider myself under great obligation to the Actors Fund of America, when once very existence is at stake, one cannot be considered my request is that these various statements of mine will be thoroughly investigated.

During the spring of 1916, I was sent to the secretary of the ActorsFund of America, W.G.Austin by Mr. Al Kaufman, one of Mr. Dan Frohmans managers. My eyesight became seriously impaired through optic nerve trouble. The secretary after a searching third degree, and some misinformation given him by a former manager, who owed me money, considered me illegible. However a few days later Mr. Frohman gave the order that I should be looked after and fromthat time dates his enmity to-wards me.

After my condition became known offers of assistance came from Miss Pickford, Mr. D. W. Griffith and others, but for some reason, they all dropped out sooner or later. Of course I suspected that some underhand game was being played, but not until the springof 1919 did I get actual proof of who was doing it. Mr. Frank Reicher whom I had known for many years and who had been assisting me with work and otherwise, wishing me to make me a little more safe sent to see this secretary and, after his return I asked him this question, Have I got the good will of this man? His answer was,-- Like H-----. He came with all kinds of stuff against you, which I waved aside. The following incidents to which I was rather an accidental bystandoccurred at various times and are, no doubt at the bottom of the attempts, made during the past two years, to have me put out of the way by hook or by crook.

THE ACTORS HOME AND POTTERS FIELD.

At one time I happened to be in the reception room of the fund I have unhappily forgotten the date, but of coursethis couldn8t have been the only case,, and it can be easily traced I overheard the following telephone conversation, of course I heard only Austins voice, He was calling West New Brighton--½ Hello--Hello--any news?-- At last--- It was about time -- That's good news indeed --- Now I'll tell you what to do--- Ship him to-night to twenty-six on the Q.T.-- Be careful and keep it quiet. I'll be there to receive him---. At the foot of twenty-six th Street is a very convenient clearing-station for derelicts, corpses, and etc. Thats where one of your old timers went. After the conversation he discoverad my presence in the next roomand I didn't keep it to my self either with a view to my owndestination.

THE CASE OF THE BURLESQUE GIRL EMMA RAMSEY

In July 1922, while at a two weeks visit to the catskills, I met in a summer resortat Kiskatom, Catskill N.Y. a young lady and as I was told extremely good looking girl Emma Ramsey by name, who having heard that I was some way connected with the Actors Fund, told methat she was a friend of Doctor Anderson, the Actors Fund doctorI foundout later on a second visit that the girl was kept there for about the period of a year at a cost to the fund of Twenty-fivedollars a week. The hotel-keepers name was W. Bienn, others knowing the case are Miss Clara Bienn and W.Bienn Jr. and etc, innumerable summerguests. So I brought the greetings of this girlto the Actors Fund office this case became an added source of annoyance to my friend the Secretary.

[illegible] [illegible] [illegible] BENEFITS.

On an other occasion, being in the reception room, my otherwise so very careful friend the secretary, had left the door of the adjouning room room open and was calling up all kinds people in order to prevent them from buying tickets for a benefit given at one of the local theatres, under pretense that the women running the benefit did so only for her own profits.

I am compelled to mention these facts in order to bring out, the reasons for the more serious accusations I am about to make.

The under ground methods of Austin, in order to get me out of the way.

While from the beginning of my eye trouble, I had been in constant touch with different eye clinic and hospitals and had different kinds of treatment and also had the advice of a blind worker of the N.Y. Aus'n., for the blind. Not to let them treat me, let them examine you as much as they like. Didn't letthem treat me I was repeatedly pestered by Austin to go to a doctor named Alfred Mittendorf of390 Park Ave., The chairman of the Committe Mr Mackay . I put a stop to this and the secretary was ordered to leave me alone. Unhappily Mr. Mackay died a few years ago and since then Austin gets busy again. I found out that he had been making use of other organizations, the Association for the blind and others, to discredit me with the few friends I had left, making me practically an outcast. In December of last year 1925, I was driven to sending a complaint to Mr. Frohman and then Hell broke loose. I was sent to this Doctor Mittendorf who after farcial examination asked my age and after my answer was fifty-five said. "Don't you think you had about enough." And then suggested that my spine should be tapped, my teeth pulled and my head exrayed.

I found out later that the game was that I should be sent to the incurable pavillion in Blackwells Island.

I immediately went to the doctor who had examined me at the New York Light House in 1916 and knew the case from the beginning, Professor E. Alger at the New York Post Graduate Hospital. He gave me a thorough examination in his private clinic and then told me to come to the pospital clinic the following Friday. I was there again examined by a strange doctor who no doubt was there for that purpose only in the meantime I had a bloodtest taken which turned out to be favorable. This upset enterely the plans of having me osterised. On the following Friday I was again examined at the Post Graduate this time by half a dozen. By the remarks I overheard some of these doctors were decidedly hostile, no doubt thanks to the influence brought to bear by my old friend Austin. The Verdict was, positively blind in the centre of both eyes, case - permanent. The professor said. "Sir, if you became a hundred years old, it will not make any difference. And I advise you not to let them touch your spine, Your head or teeth. It is absolutely ridiculous and unnecessary after ten years.

While I fully understand that in my condition being alone and without means I play a losing game by publishing this. I have still hopes that some of the more broadminded amongst the profession will at least start an investigation which might lead to a prevention of the use of practices of which I am sure I am not theonly victim. If that is the outcome of this I will have the satisfaction that after all this derelict has accomplished some good.

New York, June 1926.

I am under great obligation to Mr. Dan Freeman, the late Mr. Lukacy, Former Chairman of the committee, Mr. Lionel Barrymore who saw me through the hard period of the war and Mr. Frank Satcher who time and over again helped me through.

New York, June, 1956.

J. Van Cortlandt
110 West 126 Street.
New York City.

J Van Cortlandt

When this is mailed
I am done for. Investigate
the Ramsey case and
you'll find out how
actors and doctors are
paid for putting derelicts
out of the way. Van C.

Investigate the records of the actors passed in the Lenox Hill Hospital. The stepping stone to Potters field

You'll get some facts

Van C.

EASTERN SALES OFFICE
CHESTNUT BUILDING
PHILADELPHIA, PA.

GENERAL OFFICES
810 BROADWAY
NASHVILLE, TENN.

COKESBURY PRESS
PUBLISHERS · IMPORTERS

NASHVILLE · RICHMOND
DALLAS · SAN FRANCISCO
PHILADELPHIA

TRADE DEPARTMENT
PAT BEARD, MANAGER

July 1, 1946

NASHVILLE, TENN.

Mr. D. W. Griffith,
Famous-Players, Lasky Inc.,
Astoria, New York.

Dear Sir:

On May 14th I sent you a personal copy of the historical novel HEARTS OF HICKORY, by John Trotwood Moore, State Historian of Tennessee and wrote you that the motion picture rights were available.

The book has also been submitted to other producers and as we have had some correspondence that indicates that the rights will probably be sold before fall, I am anxious to know if you have had the opportunity of examining it.

Of course both the author and the publishers would prefer that you handle this story in view of the success that you have had with other historical pictures and before making any trade, we would like to know your decision.

Very truly yours,

LAMAR & BARTON

PB:MCC

July 1, 1926.

Mr. William Midgley,
56 West 11th Street,
New York City.

Dear Sir:

Mr. Griffith wishes me to acknowledge your letter of June 24th enclosing copy of the interview given you for the London Daily News, and to thank you for your courtesy in forwarding same to him.

Very truly yours,

Secretary to Mr. Griffith.

June 8, 1926.

Mr. Vivian M. Moses,
Committee,
Reception to Dr. F. W. Murnau,
Ritz Carlton Hotel,
New York City.

Dear Sir:

Mr. Griffith is in receipt of your letter of June 28th, and he wishes me to again express to you his sincere regrets that he will be unable to attend the dinner and reception for Dr. F. W. Murnau on July 7th.

As previously explained to you, Mr. Griffith is working day and night, supervising the cutting and titling of his production "THE SORROWS OF SATAN", in order to have same completed within a scheduled time, and present indications are that he will be out of town the greater part of next week on business, so it is utterly impossible for him to promise to attend the dinner and reception.

Mr. Griffith deeply appreciated the compliment paid to him by the invitation and in your letter, and extends his sincere well wishes.

Very truly yours,

Secretary to Mr. Griffith.

July 2nd, 1926.

Mr. Burlock Hubell,
St. Paul Building,
220 Broadway,
New York,
N. Y.

Dear Sir:

We have your letter of June 30th in which you advise us of the death of Mr. Marcus B. Newcomb and also of the alleged indebtedness of $165.50.

In this connection, we wish to advise you that some time prior to Mr. Newcomb's death, we did a great deal of business with him and it was in strict accordance with the agreement had between our Treasurer, Mr. J. C. Epping and Mr. Newcomb that payment of the account should be made in the form of notes without interest. This concession was made by Mr. Newcomb in order to obtain the business. However, in the course of our various dealings, payments on account and new notes were sent out to Mr. Newcomb accompanied by a letter. On one or two occasions the party sending the letter out had erroneously used a form letter which mentioned that if a creditor would send us an invoice for the interest charges on the note, we would pay the same, which did not apply in Mr. Newcomb's case. Some time ago this was explained to Mr. Newcomb by the writer and he admitted the truth of the above explanation but wondered why interest was mentioned in the letters spoken of above.

Therefore, you can readily see that we have never carried this sum of $165.50 as a liability on our books and we are sure that you will agree that it would be unreasonable to expect us to do so at this time.

I sincerely trust that we have made this matter clear to you.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS

915 S. New Hampshire St.
Los Angeles Cal.
July 3 - 1926 -

Dear Mr. Griffith:

I wish there was a place for me in the Griffith organization.
I want to act.
Lois Stone and Kirkwood have done a great deal toward making old man popular - Perhaps I might help as well.

Drunken fathers -
Thieving niggers -
Diseased kings -
Hard faced financiers.
"Gag" man. Assistant Director.
Perhaps some story framing help.

I would like to be with you in some capacity.

Same old regards.

Lloyd Ingraham

Published Weekly
The Curtis Publishing Company
Cyrus H. K. Curtis President
Independence Square, Philadelphia
London: 6 Henrietta Street
Covent Garden, W. C.

THE SATURDAY EVENING POST

Founded A°Dⁱ 1728 by Benj. Franklin

George Horace Lorimer
Editor

Volume 199 | 5c. THE COPY | PHILADELPHIA, PA., JULY 4, 1936 | $2.00 THE YEAR | Number 1

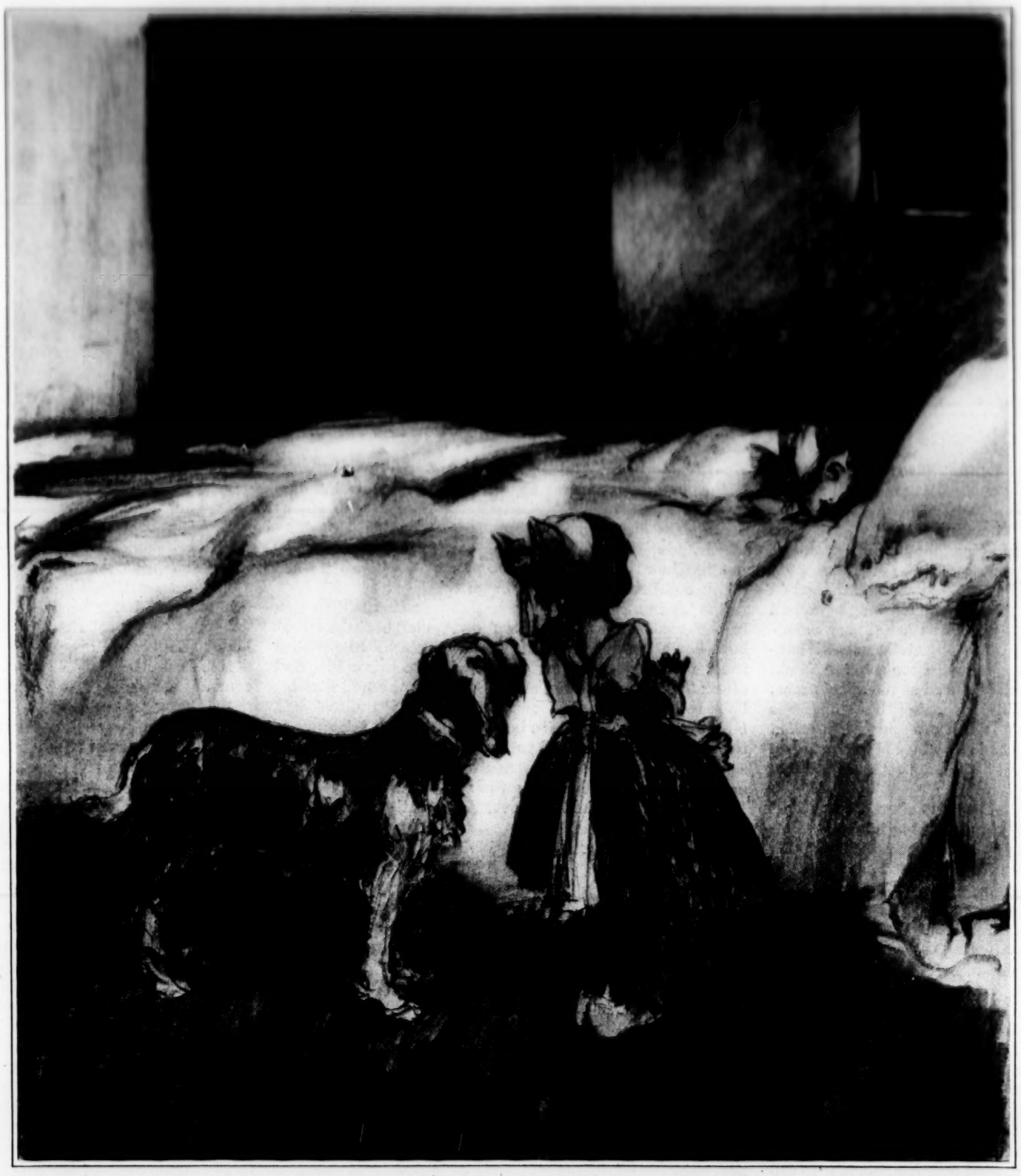
BASQUERIE

By ELEANOR MERCEIN

ILLUSTRATED BY HENRY RALEIGH

EMILY found Biarritz, now that the season was over, something of a bore; but they lingered on, partly because the rates were so much lower, and partly because her stepmother, Suzanne, seemed to be finishing up a little affair with the director. Emily shrugged at the thought. Duval was presentable enough, thanks to his opportunities; and, of course, Suzanne at her age had to take her men as she could get them; but really, a hotel director—Surely one might fly one's kite a little higher than that.

Some weeks earlier the beach, even at this early hour—that charming intimate curve of beach, like the dress circle of a theater—would have been brilliant with striped bathing tents, vivid great parasols, gayly dressed and undressed ladies of the three worlds, great, lesser and half. Emily wondered in which of these she and Suzanne were usually classed by the onlookers. But what did they matter, the onlookers? There was still a yacht or two about. Emily had noticed a very nice one, Spanish probably, docked in the lower town, but the owners did not come to the casino, or Emily would have met them. Duval was very useful in that way. Nobody of any importance was stopping at the hotel, merely a few domestic parties, of the onlooker class.



She Was Wakened at Last by Four Eyes Gazing Fixedly at Her

Emily yawned. She seemed, in her shapeless little-girl frock, with the pale waves of hair cropped close to her pretty head, very young and frail, her skin of that delicate magnolia pallor which is thick enough never to burn or freckle.

Flowerlike every feature
As if one's breath would fray the lily of a creature.

And, indeed, a good deal of breath had been wasted in the effort here and there. Emily owed her unfrayed lilyhood, and also the fact that her exquisite, fragile little body was as muscular and active as that of a cat, to the dying counsels of her father—his best and practically his only legacy to her.

"The contours, my pet, are essential," Mr. Weldon had adjured her. "To keep really fit, exercise is advisable—swimming, riding, skiing, tennis, whatever is the *jeu* of the place, that you must do well; but not too well. Sports are as helpful in making acquaintance as a good dog, or going to the English church. Bridge, too; but in moderation, my pet; otherwise it is bad for the expression. And, of course, you will not be seen at the tables"—he meant the sort in casinos—"until after you are thirty. By that time you will have married, so it will not matter what you do. But it is wretched form to appear sporting before thirty.

"With regard to marriage," went on this very experienced gentleman, "my advice to you is the same as in golf: Keep your eye on the ball. Remember that a prince, Oriental or Slavic, is the equivalent of a duke, Continental; of a baronet, English; and of a millionaire, American. No matter what distractions offer, no matter what temptations arise—and there will be temptations, or you are not my daughter—keep your eye on the ball."

She was his daughter and she had done so. Poor dear papa! He, too, had known the difficulties that beset the path of a wandering beauty in Europe, none better; and he had done his best for her. Since he found himself unable to leave his daughter a suitable income, he had made what amend was possible; he had left her a stepmother who had one, and who could furnish as well the necessary background of chaperonage. Not that Suzanne as a background was all that could be desired, perhaps; but one did what one could. She was at least of an amiable and generous nature.

"I think," said the girl to herself, "that I shall go out into the Bay of Biscay and think things over." She always did her best thinking in the bathtub.

Since nobody was about to stare except a few natives, she did not bother to shroud her slim loveliness in a beach wrap, but ran out onto the nearest of the two little

1200.

Emily Had Caught the Contagion and Worked With the Rest, Worked Till Blisters Broke on Her Hands

pine-clad promontories that jut out into the water and took a neat header. Then she turned over on her back and let the Atlantic playfully slap at her face and tug at her with its undertow while she thought.

There was a good deal to think about; for example, young Prince Abdul—only an Egyptian, to be sure, and almost dark enough to be doubtful—it was hard to shed one's American prejudices. But she loved his yacht and his string of polo ponies, and he adored her silvery blondness; and the dot was certainly no object. What had happened to put him off? Had she seemed too cool? And old Sir Harry Congers, correct, substantial as his appearance; he had been on the very point of speaking to mamma—as Suzanne became on occasion—when something had called him away from Biarritz. He had left a bushel or so of roses and a very pretty bracelet, but he had not returned. Why? Had she been too approachable?

There were moments when Emily confessed to a slight inward panic. Nearing thirty and nothing in sight! Was she never to have done with this roving from pillar to post, this robbing Peter, as it were, to keep from paying Paul? Could the trouble be Suzanne?

Poor dear papa, she had to admit, had rather overreached himself when he married her. If he could only have postponed his demise a little longer, until his child was safely settled in a suitable walk of life! An unattached father can do so much more for a girl than she can do for herself.

A wave slapped her suddenly too hard to be pleasant, and she saw that she was in danger of being swept against the boiling rocks, where a man had recently, at a high tide like this, been pounded to a jelly. She exerted herself and got out of the caldron, but the effort left her tired. She thought she would land on the farther rocks, where the slope was gradual. But after a few moments she saw that she could not make it, and glanced over her shoulder to call the coast-guard boat which usually waited near that dangerous point. But the season was over; a frugal municipal government had withdrawn the boat.

"Well, well!" said Emily aloud. "Here I am in the Bay of Biscay with nobody to rely on but myself." Not, however, an unusual situation for her.

She struggled a little and swallowed water. "If I don't make it," she thought, "they'll find me in the surf in a very messy condition, and the Daily Mail will have headlines—The Beautiful Miss Weldon of Kentucky Drowned at Fashionable Biarritz—why must beauties always be from Kentucky or from Baltimore? and Suzanne will have a chance to wear mourning again; which would suit her very well; so why struggle?"

She was roused from these macabre reflections by a voice which spoke to her out of the deep: "If mademoiselle will put her hand on my shoulder, please ——" So a coast guard had been watching after all.

She lay in a cove on the rock island, resting, a little sick from the salt water she had swallowed, glad of the sun that beat down upon her in that sheltered place. She wished she had more clothes on; the tide breeze was chilly, and after all, coast guards are men. But this one stood with his back to her, as far away as he could get; if the rock had been larger he would have been farther. It got smaller as the tide rose. She smiled to realize that. He was a handsome fellow, young, with straight black hair, high cheek bones, deep-set eyes; not a Spanish type, nor yet quite French. Emily looked him over appreciatively before she spoke.

"Thank you so much for saving me from a watery grave."

"It is nothing—mademoiselle, I mean, was still swimming quite strongly. I was not necessary."

"Oh, but you were! I was about to give up swimming. I wonder," she murmured idly, "if your name happens to be Neptune?"

"No, mademoiselle. My name is Esteban."

Still he would not look at her. She saw with amusement that he was embarrassed rather than intrigued by her appearance. Evidently this was no Frenchman.

"Neptune and siren alone on rock," she murmured, imagining the picture; and saw his cheek twitch a little as if he understood. "You need not wait, thank you," she added pleasantly.

"Mademoiselle has been good enough to say I was necessary ——"

"Not now," she replied. "I shall not commit suicide today. You must remember your duties. There may be other discouraged swimmers about."

He hesitated and then said quietly, "Mademoiselle is mistaken in thinking me a coast guard. I was watching—only for mademoiselle."

"Oh!" It was her turn to be embarrassed. She looked at him more closely. There was something vaguely familiar in his appearance. The smooth skin, brown as an Indian's, tattoo marks on the chest like a sailor's, a fine athlete's figure—and then, despite the shyness, his air of quiet confidence. It was difficult, she reflected, to be sure of a gentleman without his clothes on. Her rescuer wore only swimming trunks.

"I beg your pardon," she murmured, "you say you were watching for me?"

He replied surprisingly with a sort of controlled fervor, "I have been watching for mademoiselle ever since the first moment I saw her."

She bit her lip. "Really? You are not stopping at our hotel, I think?"

He shook his head. There were other hotels near by, of course; there was that yacht in the lower town. "I am native here," he said.

Emily regretted her apology. Her head lifted haughtily. For a mere native he had been impertinent. But for all she knew there might be native gentlemen.

"You mean you are Basque?"

"Yes, mademoiselle, Basque."

"But you speak English remarkably well."

He said quietly, "To one who speaks the Eskuara, no language is impossible; in that we are like Russians. But I have been in England; also in America."

"In the United States?"

"In both Americas. Basques are a seafaring people."

"You are a sailor, you mean? A fisherman, perhaps?" She had heard of the Basque whalers off Newfoundland.

"Both, mademoiselle; and other things."

Suddenly she knew where she had seen him; down in the lower town, working over a boat on the stocks, barefoot, his trousers rolled to the knee. She had realized for the first time how becoming the Basque costume was to a handsome man, the close-fitting *béret* worn over one ear, the wide red sash. She remembered, too, that the man had looked at her as he was doing now, with grave shy glances that turned away when they met hers. Emily was expert in such matters; she knew there was nothing to resent or fear in admiration such as this, no matter from whom it came. She decided to play Cophetua, as it were, to his beggar maid.

"Sit down here beside me," she said kindly—"you will have to soon, anyway, if this rock gets any smaller—and tell me about Basques. It is so strange to be living among a people of whom one knows nothing, whose life goes on independently of us, as if we were not here."

"It has been going on independently of you for thirty centuries," he remarked quietly. "You find it strange to see a people deeply rooted as a forest; while we find it

strange to see a people who wander about in families, like the Arabs, but without the Arabs' tents, living in hotels, railway cars, other people's houses ——"

Emily found herself somewhat on the defensive. "But the Basques are wanderers too; you said so yourself. Sailors and fishermen ——"

"—— and smugglers and at one time pirates," he finished for her. "Yes, mademoiselle; but with this difference: Basques return. The *ciboude* is our home, our abiding place, no matter from how far we come to it."

"The *ciboude*?"

"In Germany it is called the *Stammhaus*; in America — it is not called at all." He smiled gravely. "The *ciboude* is the home to which one of our families belongs from generation to generation; where all the sons may bring their wives to live when they are done with roving; to whose shelter every member of the family has his right, and to which all pay tribute."

"No," said Emily thoughtfully, "in America it is not 'called at all,' because it does not exist. With us the nearest approach to an *ciboude* would be an apartment building, changed every few years. Which is perhaps why we do so much family wandering."

"Doubtless, mademoiselle," he agreed.

Emily found the fellow oddly stimulating, intelligent; even humorous in a grave, simple way. And he was right. Roots—was not that what they needed, people like her and her father; what they desperately wanted and somehow could never find? They had torn themselves loose from their own foothold, the place where they belonged; yet where was that place? Certainly not an ugly prairie town near Chicago, where she had happened to be born! Again the slight panic came over her. Nearing thirty and no haven in sight; youth gone, beauty going, her charm acquiring a rather professional edge. She pulled herself together with a shiver. What nonsense! Her beauty going, when she could see the reflection of it in the eyes of every man she met—even this enamored native?

"I wonder why you have been watching for me," she murmured. It was playing with fire, of course, but Emily wanted to play with fire just then; it gave her a fictitious sense of warmth.

"Because I could not help myself," he muttered. "On the beach, at the casino windows, beneath your terrace—I could not keep away." Still he did not look at her.

She shook her head gently. "I am afraid you have been falling a little in love, Esteban. You must not do that."

"Why?" he demanded abruptly.

She laughed a little. Why, indeed, when his respect was so extreme that he could not make up his mind to sit beside her? She shivered again, this time not from cold. The game was beginning—the old exciting game.

"Mademoiselle is chilled!" he exclaimed, noticing the shiver out of the back of his head apparently. "It would be best to run about a little."

It would be best, thought Emily dryly, to swim straight back to shore; but aloud she said, "In bare feet on these rocks? No, thank you." She looked up at him from under plaintive lashes. "If you want to go on saving my life, I really think you will have to come and keep me warm yourself." Her tone was quite matter-of-fact.

The temptation had come upon her too suddenly to resist; the need of strong arms about her, the touch of that powerful shoulder on which she had rested as they swam. It was not the first time she had been aware of primitive emotions, but as a rule she did not yield to them; she merely used them. Nobody had warned her that emotions, like muscles, strengthen with use.

He was no longer glancing at her with swift, shy looks like caresses; he had turned to stare at her in startled questioning.

"Don't be afraid of me, Esteban," she smiled encouragingly. "I'm not afraid of you. See how I trust you?"

With a muttered exclamation he did as he was bid. His arm, stiff as a ramrod, encircled her coldly, but she could feel him trembling. Certainly this was no Frenchman! Even one of her own compatriots might have felt the national chivalry strained by such circumstances. She laughed a little, but she was trembling too.

"You are trustworthy, aren't you?" she teased him. "Perhaps you'd better go then, or you might be tempted to kiss me. Just as you like, of course!"

"*Madre de Dios!*" he exclaimed, and made his choice.

The tide had turned when they swam slowly and easily back together; easily, because the tide went out more calmly than it had come in, slowly because below the point of pines they were to separate forever. Esteban did not know this, but Emily did.

"Look here! I don't want you to think American girls are all like this," she said suddenly, and rather oddly, considering that she rarely had anything to do with her compatriots. "We're not so bad as our bark—fortunately. We're rather decent as a rule. I hardly know what came over me—a touch of sun, perhaps."

He turned toward her a look of grave and happy understanding. "We Basques are called the children of the sun, mademoiselle. You are not accustomed to it. Do not fear! Love comes so, without warning, if the heart is ready. It was so that it came to me."

"You think this has been love, then?" she asked with some irony.

His answer shamed and touched her: "Have I not proved?"

She wondered about it as they breasted the long waves together, side by side, gazing at each other. She wanted to remember how he looked always. Was he right, this stranger whom she had kissed and would never see again? Love—the meaning of things, the reason for them? No wonder, she thought rather piteously, that people were always trying to find it.

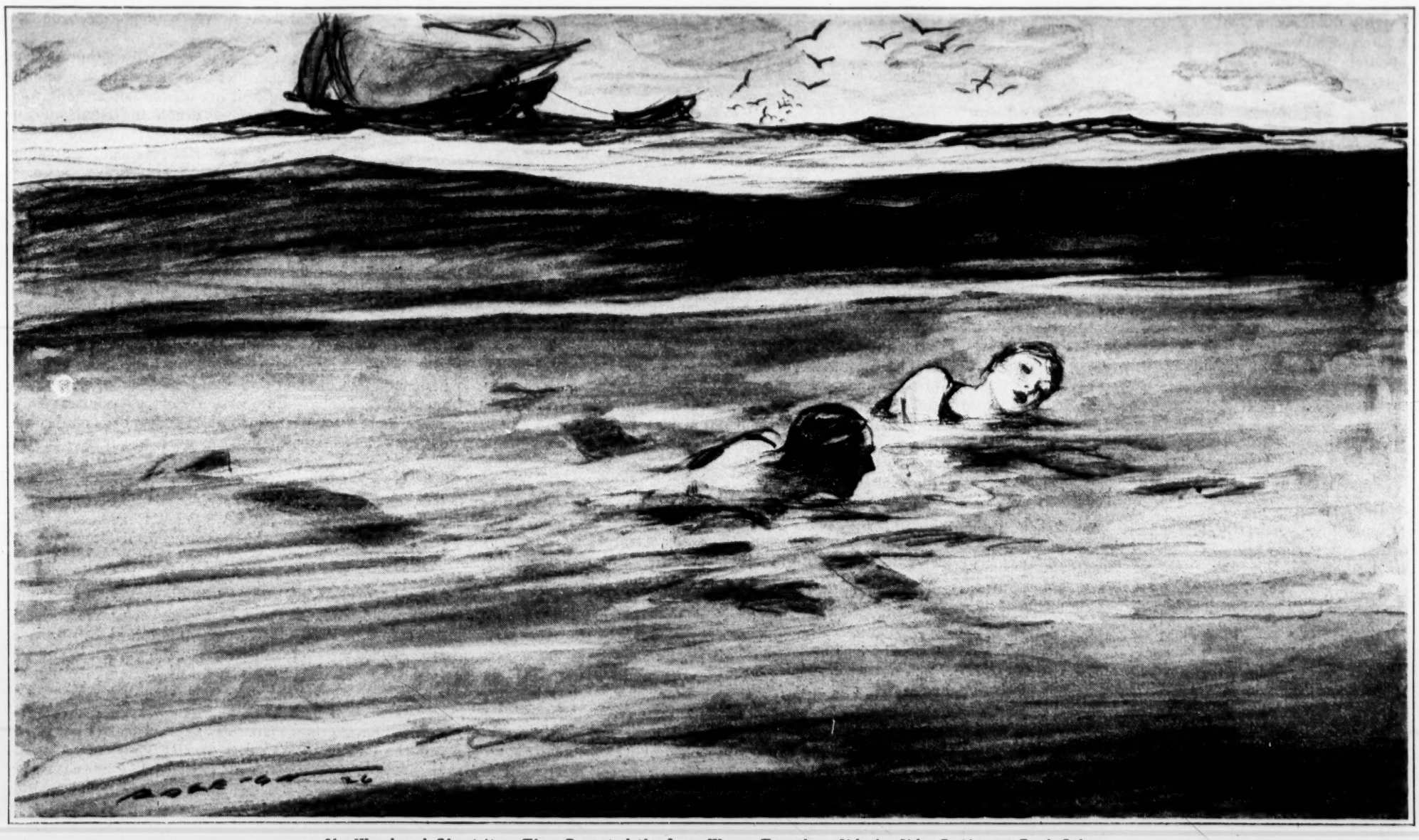
Emily had matched her skill with famous amorists more than once, and had not lost. True, she had not won, either; but there are contests in which not to lose is sufficient victory. Despite a somewhat intensive experience, she had remained not so much skeptical of love as entirely ignorant of it. She believed it, indeed, one of those picturesque myths in which people conspire to pretend credence, for some reason, like the pretty idea that to be good is to be happy. She, for example, was quite good, technically speaking; but she had never been at all happy. Whereas Susanne was always happy, and yet —— The girl shrugged a cynical shoulder, and gave her the benefit of the doubt.

Thrills of the sort women discuss so freely nowadays she was quite familiar with; the thrill of the chase, of being chased; the thrill of uncertainty, not quite sure whether you could handle your man or not—far more exciting than, though on the same order as, the thrill of handling a lively horse. But this queer weakness, the melting sensation behind the eyeballs when you looked at each other, this absurd feeling that somebody was of more importance to you than yourself—an hour or two since, Emily could not have conceived the sensation of finding anybody more important to her than herself. Yet here she was dreading her final parting with this new lover, not so much for her sake as for his; she feared to hurt him. Curious!

She let Esteban down easily when the time came, promising to meet him on the point of pines as soon as it was dark enough.

Her stepmother did not appear to have missed her particularly. "You've been gone ages, dear," she said,

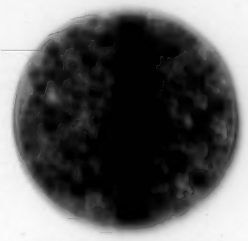
(Continued on Page 70)



She Wondered About it as They Breasted the Long Waves Together, Side by Side, Gazing at Each Other

This penetrating lather softens the beard at the base

—and that's where the razor does its work



ORDINARY LATHER

Photomicrograph of other of all ordinary shaving cream without softening single hair. Large dark spots are air—white areas are water. Note how the large bubbles hold air instead of water against the beard.

COLGATE LATHER

Photomicrograph prepared under identical conditions shows how closely this lather of Colgate's Rapid-Shave Cream lather. Note how the small bubbles hold water instead of air close against the beard.

PROPERLY softened at the base, any beard cuts easily. The problem has been to get an abundant supply of moisture deep down to the bottom of every hair—to soften the beard right where the razor does its work. For water, not shaving cream, is the real softener of your beard.

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Then quickly thousands of clinging, moisture-laden bubbles penetrate deep down to the base of the beard—bring and hold an abundant supply of water in direct contact with the bottom of every hair.

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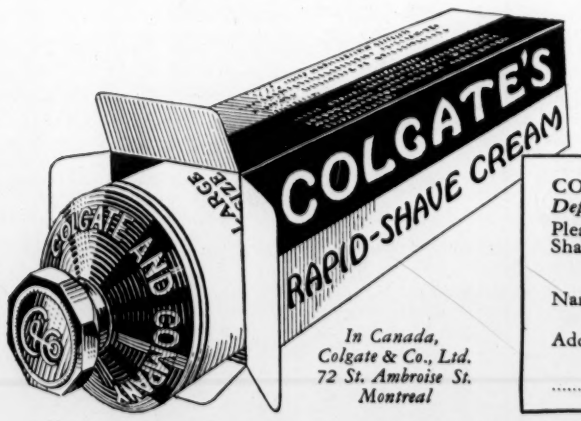

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SOFTENS THE BEARD AT THE BASE

BASQUERIE

(Continued from Page 6)

glancing up from her novel. "Swimming again? Such a blessing to have skin that doesn't burn! I should have worried about you horribly, except that Duval fortunately discovered you through his field glass, out on the rocks with a strange young man. Quite a beauty, too, he said. Who was it, darling?"

"Really, I don't know," replied Emily indifferently; but her face flushed.

"Eh? You don't know?" Susanne put down her book, interested more in the blush than in the stranger; she had not often seen Emily blush. "Yet Duval reported that you seemed to be on very friendly terms with him. What chances girls do take nowadays! Before I was married, I wouldn't have dreamed of going swimming with a man I did not know, especially in a one-piece bathing suit without stockings!" She added a bit of maternal counsel: "Always remember to sit on the far side of the rocks, darling. This place simply bristles with field glasses."

Emily, of course, had no intention of going to the point of pines as soon as it was dark. That episode was over. She was not so much ashamed of it as alarmed by it. Was her little brain storm a symptom? Could it be possible that she was getting susceptible as age crept up on her, like Susanne? Inclined to what she called sloppiness? A Basque fisherman! Why, it was worse than a hotel director!

She invited herself to spend the night with an English spinster she knew, living over in St.-Jean-de-Luz, who had fallen in love, as plain old women often did, with Emily's cool young beauty. Miss Dibbs should be an antidote for Esteban.

But she was not. Miss Dibbs was specializing, in her mild artist fashion, on things Basque, collecting *cruches, ferratas, makhilas* and gay Basque linens. She talked constantly of her hobby. Emily, all night long, could not lose the thought of Esteban—Esteban taking her in his arms, Esteban waiting for her under the dark pines. She tossed about feverishly in Miss Dibbs' spinsterly verbena-scented sheets and listened to a *bisauflûte* played by some native lover down among the mimosas. Cool young beauty, indeed!

Her hostess was delighted with Emily's new interest in what she called "Basquerie"; took her to see the ancient church with its little ancient ship suspended from the roof in memory of some sea disaster; its triple galleries, where the men sat in tiers so as not to distract the attention of their women, who knelt below on the black praying rugs—seafaring folk having special need of the prayers of their women. She drove Emily to a graveyard to see certain inscriptions she had found on the discoid crosses there; sun symbols, moon and stars, jagged streaks to represent lightning.

"You see, they've not been Christians long, poor dears. Only a matter of a few centuries," she explained.

But they could not, after all, inspect the gravestones, because some men were playing pelota there.

"Isn't it quaint of them to use their church wall as a *frontón* to bounce the eternal ball against?" smiled Miss Dibbs indulgently.

Emily's attention was caught by another player, a splendidly built young man in white flannels confined by the usual broad red sash, whose muscles rippled under the skin like those of a young tiger, and who caught and returned the ball from the scoop-shaped wicker *chistera* on his arm with the speed and precision of a machine. Did all Basques, she wondered, look alike, or was it that she could not get Esteban out of her mind? As if drawn by her gaze, he turned toward her.

"Why," exclaimed Miss Dibbs, who had her British interest in all manly sports, "if it isn't the champion, the man who has been winning all the pelota tournaments this summer! Yes, yes, it's Urruty himself!"

It was also Esteban; and after a long unsmiling gaze at Emily, he turned quietly back to his game.

That made it a little better, she told herself ironically; he was an athlete then, as well as a sailor, carpenter, what not. It was almost like one's school days: having a crush on a baseball hero, who delivered the groceries in odd moments. Her lip curled in self-scorn.

After it was dark that night she went out alone onto the point of pines. Not that she expected to find Esteban; doubtless he had learned his lesson. The moon had not yet risen; it was dark under the trees, and quite deserted. Emily wondered where the natives did their courting out of season. She was, nevertheless, not surprised to hear his voice from the near darkness: "I have been waiting, mademoiselle."

"Waiting? When I failed you before?" she railled him.

"I knew that you would fail the first time. Love is terrifying when it comes like this."

"You speak," she said lightly, "as if you have had a good deal of experience, my friend."

"I am a man," was the simple reply. "But to a young girl it is even more terrifying, naturally. I was well content. All night I played to you, there under the mimosa. You heard my *bisauflûte?*"

"Unfortunately, no!" Emily laughed a little. "I was not at home, Esteban. I had run away."

"Nevertheless, you heard me," he said mysteriously, and smiled. "Ah, mademoiselle, do you not know that if you do not come to me, I must come to you, always?"

It was a curious thing to have happened to Emily Weldon, of all people; Emily, who prided herself on a steady head; who knew to a hairbreadth the limit of the danger line; who had an instinct for the moment a look must be turned into a laugh, the moment champagne ceases to exhilarate and begins to relax. She had never been of those who are more kissed against than kissing, as the phrase goes; an untrammeled young modernist, she would have been ashamed not to bear her full share of anything that happened to be going. But her kisses had been experimental rather than symptomatic; she employed them as scientists employ their test tubes, very accurately.

Now her hand seemed to have lost its cunning. She, the manipulator of emotions, was being manipulated by them; she abandoned herself to this impossible affair with a native pelota player as if her father had never given her the benefit of dying counsels. True, there was no ball about at the moment to keep an eye upon.

She was with Esteban at all hours of the day and night; swam with him at dawn, spent hours out on the rocks with him—on the far side—watched the moon rise and set with him down on the beach of the lower town, where there were only native eyes to see. What, she thought sometimes angrily, was her stepmother thinking about to ask no questions? But Suzanne was probably grateful enough for liberty of her own; the girl had not the heart just then to be too severe with her in the matter of Monsieur Duval. Emily had, as usual, nobody to take care of her but herself.

And Esteban. The simple fellow's passion for her amounted to adoration; never in her experience had she been wooed with such intensity of fervor—the fiery Basque, indeed! Yet no discreet man of the world could have shown more restraint, more delicacy in his wooing. It baffled and rather annoyed her. Since she had chosen thus to fling her slipper over the hedge, who was he to decline to pick it up?

"Esteban"—she was lying in his arms out on the rocks, with only the wide Atlantic before them—"why is it you are always so—so careful of me, as if I were something

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fragile? I'm not! Why do you never kiss me—enough?"

"It would not be possible to kiss you enough," he said under his breath, in a tone that thrilled her. "But do you not know," he added more calmly, "that with Basques, as with Americans, women are sacred?"

"You flatter my countrymen," she murmured. "Even if they'd rather not be sacred, Esteban? If they'd rather just be loved?"

"With us, it is the same thing." He repeated a legend current among his people: The Romans, in pagan days, had twitted the Basques with having only one god to worship. "It is true we have but one god," they admitted, "but we have many goddesses."

"Who are they?" asked the Romans.

"Our wives," replied the Basques.

For the first time Emily realized—realized with a pang that was part anger and part pain—that this absurd, adorable creature expected to marry her. Marry "the beautiful Miss Weldon," as the fashion sheets called her; she who had almost been the Princess Abdul, who might yet become, with luck, the Lady Emily Congers.

She urged her stepmother that night to come away from Biarritz; but Suzanne, usually of so yielding a nature, was quite firm. "You see," she explained, "it really is a matter of economy, darling. The *moutiques* aren't too bad yet, and we're practically guests of the house. Now don't get on your high horse about it! Why shouldn't we be? We've been good patrons, the hotel is practically empty, and they like to have people of our sort about; it gives tone. Besides," she added innocently, "it isn't as if we were any personal expense to Monsieur Duval, you know."

Suzanne really was a remarkable manager; what she accomplished in the way of concessions, commissions from tradespeople and the like, was quite miraculous; also mysterious. Emily gave her little mental shrug. After all, this was Suzanne's affair; she could hardly be expected to look a gift horse in the mouth.

In the end it was Esteban who decided to leave Biarritz; announced his intention quite suddenly, as they sat together in their favorite trysting place. "Tomorrow, my heart, I must go home," he said.

"Home! But I thought you lived here?"

"In the town? Ah, no, I shall never live in a town. My home is not far away, in the hills. My grandmother wants me now."

"Your grandmother!" She laughed and drew his lips down to hers. "Does your grandmother want you, do you think, as much as I do?"

"It is for the haying," he explained. "And after that comes the irrigation of the fields. Then there are some young mares to be taken at this season to the *haras*. Yes, I am needed. Also"—he exploded his bomb quietly—"my grandmother wishes to see you."

"Me?" She sat upright in his arms.

"Yes. I have written to her and to my father that I have found you at last. They are glad. It is time I should have sons. I am, since my brother's death, the heir of our *etcheonda*."

"You mean," gasped Emily, "that you are expecting to take me with you as your wife?"

"Oh, no. First they must see you; I must have my grandmother's consent. She is the head of our house." He spoke as if it were the house of princes.

The girl crowed with laughter. "This is delicious! You want to take me home with you on approval?"

"Yes," he said simply, and kissed her.

She sobered; an idea had come to her. Why not go with him, add a few days more to the idyl, away from prying eyes, away from the world—her world, with its artificial restraints? She had given him so much; if she could give him more, a little time of happiness to remember always it might lessen the hurt, afterward. It was not of herself she thought now, only of him; it had come to that. Marriage between them was, of course, not possible; but there was one sacrifice she could make on the altar of this her only love—herself, if necessary, her good name. She felt for the first time her woman's need of giving, and she had nothing else to give.

She thought rapidly. She could pretend she was going over to stay with her friend Miss Dibbs. She would see his home, his people—they had become of peculiar interest to her. She would be very sweet to them, and to Esteban. Then, having made him quite happy, she would go quietly away to her own life, as he was now going back to his. Happiness, observation had taught her, was not a thing that lasts in any case. Theirs would be shorter than most, perhaps, but at least they would have had something. She put her hand in his.

"How do we get there, Esteban? By train? By diligence?" she asked.

No, no, such ways were good enough for Basquaises. "When an American lady travels," he cried, "she travels in style!" His eyes sparkled with triumph; he was happy as a child over her consent. His plans, he confessed, were already laid. They would travel by automobile.

"But," demurred Emily with unwonted consideration—she was not accustomed to poor lovers—"I'm afraid you will find it very expensive to take an automobile, dear."

He smiled tenderly. What a good little housewife it would be! But for once they could afford to be expensive, he said. "We are not too poor, we Urruty." She had been tactless; she should have remembered his good peasant pride.

"And your grandmother—she will not be shocked by my making this journey with you, alone?"

"Shocked?" He stared a little, then smiled again. "It is not a long journey by automobile—barely a day. And my grandmother is not so easily shocked; she is not *mondaine*."

Emily felt rather foolish. Naturally, in this class there would be few conventions.

That night she asked some casual questions of Monsieur Duval, whose business it was to know as much as possible about everybody. Could he tell her something of a family named Urruty, in that neighborhood? What sort of people were they? How did they live?

The director gave her a shrewd little glance, which she noticed. Doubtless he had seen her with Esteban; but what of that?

"Urruty? It is a Basque name, not uncommon hereabouts. Living in the Basses-Pyrénées, you say? In that case they would be farmers, herdsmen. All Basques are farmers, mademoiselle; unless they are fishermen, sailors, smugglers; or shopkeepers, perhaps, or laborers ——"

"That is to say that they are working people," she interrupted impatiently—she never troubled herself to be too polite to this gentleman, which was a mistake. "There is no sort of aristocracy among them?"

He shrugged ironically. "In the American sense, no. All Basques are noble. They were ennobled as a nation some centuries ago, for services against the Saracens in the Battle of Las Navas de Tolosa. But," he murmured, slightly smiling, "it is not an effete nobility. As mademoiselle suggests, it is not too proud to sweat."

II

AS THEIR panting car wound up and up the Route des Pyrénées, leaving behind the blue curve of the Atlantic, edged with its dazzling red-roofed houses, Emily began to feel the dreamy exhilaration which comes so often in high places. It was as if the day, all gold and green and fragrant with sea and snow, had just been washed for them and hung out to dry in the sun.

"Like the clothes of the Infant Jesus," Esteban assented to her fancy, "which the Virgin Mary washes always on Saturday. That is why there is always sun on Saturday—or so say our Catholic neighbors, the Catalans."

"Basques are not Catholic then?" she asked.

"Not always. Some of us have been Huguenot. Basques are adaptable; or I should not dare be taking to my home a wife who is—of what faith, mademoiselle?"

Emily shrugged. "Beauty worship, I think. In cities I go to the handsomest cathedral. I too am adaptable, you see."

He turned a serious, questioning look upon her. "Do you mean that, if I were to ask, you would be willing to become Catholic?"

"Perhaps," she said, "if you were to ask —— Anything, Esteban!"

He was deeply moved; his hand closed over hers. "Ah, mademoiselle, you make me proud—and humble."

"Too humble," she exclaimed impatiently. "Why do you still call me mademoiselle? Surely you are no longer afraid of me?"

He did not answer for a moment. Then he said very low, "Of you, no. It is for our happiness I have fear. It is too much."

The girl thrilled. This man, she realized, would be hard to get away from.

Their progress was impeded sometimes by odd vehicles; a two-wheeled cart like an ancient Roman chariot, drawn by white oxen with pads of fleece on their heads and fringe across their eyes; heavy-laden *carros* with five or six mules driven tandem; a top-heavy three-storied diligence, women seated below, behind curtains of red-checked calico, men on the banquette above, without curtains, and a curious assortment of luggage on top. The horses shied from their noisy engine to the very edge of a precipice. There was a moment of great danger; but the women did not scream, the men were silent. Only the driver muttered "Hari, Pompon! Grisette!" to his leaping horses, and went stolidly on.

Sometimes they passed men on foot, moving along easily mile after mile in their light canvas *espadrilles*, wearing hooded capes, carrying over the shoulder a two-ended bag, or *bursac*, sometimes with a big blue cotton umbrella, and always the *makhila*, a sort of alpenstock with a knife screwed inside for defense against the fierce dogs and the fiercer wild pigs of the Pyrenees.

Now and again their laboring engine had to be refreshed with water; an easy matter, since every few yards a cataract came tumbling down the mountain and added itself to the stream that flowed beside the road. Emily was reminded that she was crossing one of the world's great watersheds.

Esteban's naïve pride in his rented car's performance amused the girl, accustomed, in lack of other evidence, to select her admirers according to the make of automobile they drove. "It is no longer young," he commented, "but vigorous, like my father, who, with but one arm, has managed to marry himself a fine young wife and can still plow his field in a day."

Emily frivolously suggested that their engine sounded as if it too could plow its field in a day.

"Yes, it is a fine car," he assented in all seriousness. "Mademoiselle, I suppose, has not often driven in such a car as this?"

"Indeed, no," she confessed with truth, careful not to smile at his simplicity. But stealing a glance at him, she saw that he himself was smiling quietly. They laughed together. Perhaps he was not so simple as she thought.

Presently they came to higher, lonelier places, where they passed no vehicles at all, only now and then great pink-white cattle that lumbered across the road under the clever, anxious direction of shaggy dogs of the same color. There was everywhere a faint, blowing sound of bells and of rushing water. Far below, the little fields made a patchwork quilt of the valley, with here and there a village flatly embroidered, or a church steeple. A tiny wisp of fleece detached itself from the nearest peak and drifted toward them. The sun disappeared; a curious opaque light was around them, as if they had penetrated the heart of a moonstone. Looking down, Emily saw that the valley was no longer visible. They were above a cloud.

She shivered a little. "No, I am not cold," she told Esteban. "But I feel as if that cloud had come between me and my world I know—blotted it out completely. It is my turn," she said a little wearily, "to feel rather frightened."

He stopped the car and got out for her a hooded cape such as the peasants they passed had worn. It was so heavy she could hardly lift it.

"My grandmother had it made on the place out of the wool of our own black sheep, and sent it to me in your New York for fear I should be cold there."

New York—the name seemed strange to her. She had a momentary vision of Esteban stalking along Fifth Avenue with his shepherd's cape and *bursac* and *makhila*, attracting from the crowds as they passed no more attention than they gave the great blond Swede who used to exercise along Fifth Avenue on winter days in white flannels, hatless, his blouse open at the throat. The memory of those hurrying, indifferent crowds frightened her far more than the realization that she was alone, high above civilization, lost in the mountain peaks with a man who loved her. It would take more than a shepherd's cape to keep one warm in New York.

"Will mademoiselle have a bouquet?" Esteban suggested, smiling.

She saw that though they had passed the timber line, the bleak slope was covered with millions of little flowers—bluebells, buttercups, gentian, exquisite rare ferns.

"They say it is the blood of Roland that brings so many flowers here," he told her.

"What—our Roland? 'Childe Roland to the Dark Tower came ——'"

"Our Roland, too," he reminded her. "It was here at Roncesvalles that he blew the great horn and died. Our children know him well—my little stepbrother had once a tin sword and a hobbyhorse, called Durandel and Veillantif, after the sword and horse of Roland; and even now his sheep dog is named Olivier for Roland's friend. We do not forget easily, we Basques! They call our country 'the land where time delays.'"

She repeated it after him rather wistfully—"The land where time delays."

"And it was here also," he added, "that my brother died."

"You mean during the war?"

"No, he was caught smuggling. Our grandmother was so angry with him that she would not look upon his dead face."

Emily asked sympathetically, "Because she felt the—disgrace of it?"

His eyebrows lifted. "There was no disgrace. With us, smuggling is a matter of principle—there should be no tax on necessities between Basques of Spain and Basques of France. It is not a just tax; therefore we ignore it. We would never, of course, bribe a guard, nor attack him; and my brother, who was of a very sensitive honor, felt that he should not even defend himself from a guard, since the man was but doing his duty. So it was that he happened to be killed. But our grandmother was very angry. She felt that he should first have remembered his duty to the *etcheonda*, as oldest son of an oldest son; he who had been trained for the land, as I was not."

"But why is your father not the heir himself then?"

"His second marriage has displeased my grandmother," said Esteban. "He took a wife from Béarn, where the women are fat and lazy—lowland folk. She is not fitted to succeed my grandmother. The head of a house, with us, appoints the heir," he explained, "and his wife becomes in time the head of the house. You," he added softly, "will, if I outlive my grandmother, become in time the head of our house." His eyes shone at the thought.

A qualm of compunction touched Emily; also a growing dread of the old Spartan matriarch who took her family inheritance so seriously.

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"How do you know that I shall please your grandmother any better than the lazy Béarnaise?" she murmured.

"It is not possible," he said with quiet conviction, "that you could fail to please her."

She kissed him for that. He put her away suddenly, however, as if he were listening. "There—do you hear?"

It was a faint little airy music coming down from above them, together with a tinkle of sheep bells: a thin ethereal sound, infinitely lonely, breathing of sun and wind and peace. It seemed the very voice of the Pyrenees.

"A bird?" she whispered.

He shook his head. "It is my little brother, who plays the *chirilion* to amuse his sheep and to keep himself from fear of spirits." He smiled. "Our high pastures are near La Rhune"—he indicated the tallest of the black peaks—"which is the abode of the devil, and Ignacio is timid for his years. My father's wife spoils him; she did not even wish that he should take his year with the sheep."

He explained their custom of sending a boy, when he was twelve, to guard the flocks in the high pastures for a year, quite alone, in order to make of him a man.

"A man at twelve years!" exclaimed Emily pityingly.

"A man at birth, if he is Basque," was the calm reply. "But he must learn to know it."

After all, it was no worse than the English custom of sending even younger lads away to the brutality of the public schools.

"I don't blame your father's wife," said Emily. "Did you too have your year alone with the sheep, poor little Esteban?"

"Naturally. It was a very good year. That was when I came to enjoy books. I have brought some books to Ignacio."

He cupped his hands about his mouth and shouted, "Nacio! Nacio!" The echoes came back to them, rebounding from cliff to cliff, faintly and more faint—Nacio-o-o, Nacio-o-o. He put two fingers into his mouth and whistled, sharp and shrill.

Presently they saw movement far above, near the snow line. Sheep appeared; then a dog, bounding eagerly; then a boy's thin little figure descending toward them in great leaps, using his *makhila* as a vaulting pole, hurling himself recklessly down the rock-strewn slope.

"Hi, Olivier—*sois sage, mon cher!*" laughed Esteban, putting down the great dog that leaped upon him, whining with joy, while the grinning, eager lad, seeing Emily, stopped short, shy as one of his own sheep, ready to run away.

Esteban caught him in both arms and they kissed on either cheek. It touched Emily to see such obviously male creatures so unashamed of their affection. Then he led the boy to her, murmuring something in Basque.

"*B'jou'*, madame," Nacio muttered, in an agony of bashfulness. Esteban, laughing, whispered again. "I mean—ma'm'selle!" groaned the boy; and then Emily, to put him out of his misery, bent and kissed him herself.

"I—give you welcome—*belle-sœur!*" he gasped unprompted, and turned and fled. Esteban had to run after him to give him the books and a box of sweets he had brought.

They left him halfway up the mountain, near his sheep, staring after them wistfully, the dog beside him staring, too, waving a bushy tail in farewell.

"Nacio will not have to play his *chirilion* tonight," said his brother. "He will be too happy."

"With that great box of chocolates?"

"With the memory of his kiss," said Esteban. "We Basques know how to remember. Ah, Emily—Emily!" He did not call her mademoiselle again.

They lunched deliciously, on the terrace of a crude little inn down the next valley, on trout caught before their eyes, wild mountain strawberries and soured cream; with the golden wine of Jurançon, in which they had bathed the little Henry of Navarre at birth to make him strong. He, too, seemed a familiar hero of the day. Afterward, to make more palatable the thick Spanish coffee, Esteban ordered her a little glass of that liqueur compounded of flowers and fire which Basques call Ysarra. The *patronne* of the inn, a thickset peasant woman, shared this with them, speaking to Esteban by name, staring amiably but intimidatingly at Emily.

"She doesn't seem to like me," murmured Emily in English.

"She is not accustomed to Americans of your sort," he explained. "Only to the kind who rush past in motor lorries, staring and laughing and pointing with the finger as if one were not there. My people love their privacy. That is why strangers are never able to learn the Eskuara."

She began to dread the meeting with Esteban's family. It would have been pleasant to linger at this humble, clean little place, to go no farther. Why should they hurry? After all, it was not to see his grandmother that she had come with Esteban.

She caught at his hand, as he was rising to get the car. "Must we?" she whispered. "Can't we stay here a while?"

"There is still a long way to go over these winding roads, and the night comes early here in the valleys."

"What of that? What," she murmured, "if it should overtake us here?" Languor was gaining upon her, a dreamy content. Nothing mattered but to be with him, away from yesterdays and tomorrows. It was so, she thought, that a happy bride must feel—a bride who had married for love.

But he rallied her in great amusement. "Who is the shy one now? You do not wish to see my home, then? You would like to turn and run away, like Nacio?"

She pulled him down to murmur against his lips, "I want nothing but you—you! To have you hold me in your arms, keep me ——"

He laughed tenderly. "I should not have given you the Ysarra," he observed. "It is a man's drink, too fiery for little unaccustomed heads of girls."

She pushed him away and jumped to her feet, very angry. Was he too simple to understand—or did he prefer not to understand? Had he the impertinence to try to teach her, Emily Weldon, a lesson?

She did not speak to him again for some time, but apparently he failed to notice her silence. As they neared his home his spirits soared higher and higher; he began to sing, half under his breath, those melancholy little songs with which primitive peoples express joy. Sometimes the words were unintelligible, but when they were in French, Emily was constrained to listen. One was about a bird which pined in the cage until it was released, and then pined for the cage again. Another was about a valley, such as the deep and narrow *gave* they were traversing, down which stream and road hurried together toward the distant plains and the cities:

"The valley of Andoce, oh, the long valley,
Three times it has broken my heart ——"

sang Esteban; and added soberly, "That is a song for my grandmother. Three times it has broken her heart, indeed, this valley—once when all her sons and grandsons together marched down it to the war, from which only three returned; once when they brought her the body of my brother which she was too angry to look at—but she has never laughed since; and once when they carried down to the churchyard my own little mother, whom she loved better than any child of her own, because she was small and delicate and rare, like you. But now," he said—"now joy is coming to her up 'the long valley'!"

Again compunction smote the girl. They were going too fast for her, these few hours together. She forgot to be angry with him, made him stop the car now and again so that they might listen awhile to the cowbells and sheep bells, to the Angelus from a steeple far below. How simple life was for these people, how pure and clean! A song of her own land ran through her head, in fragments:

"Watching the white mist stealing
O'er valley and mead and lawn,
Like children with violets playing ——"

Had she ever been a child playing with violets? She began to cry a little—why, she did not know. It could hardly be an exciting pastime, playing with violets.

Esteban kissed the tears away as they fell, asking no questions. Perhaps he attributed them to the Ysarra.

The shadows were purpling when they came in sight of Esteban's home, from below—a large timbered farmhouse of orange-tinted plaster, stained with great age, a quaint little turret at one corner, the inevitable high balcony facing the east—a remnant of the old sun worship. Above the arched doorway she made out a sort of defaced escutcheon.

"Why, Esteban, is it a coat of arms?"

He explained that every family which had provided an alcalde was entitled to such an escutcheon over the doorway; but that the alcalde might be the village blacksmith, the tailor, any man whom his neighbors elected at the yearly junta as suitable to fill the position.

"We have had several alcaldes from our house—my father is alcalde now." He added carelessly, "It is a nuisance for a busy man, but one does not refuse."

There was a woman's figure visible in the arch of the doorway.

"That will be Stancia, my brother's widow," remarked Esteban. "She always watches for me. I should tell you that there has been thought among the elders of our marrying. She is good with the ménage, a great help to my grandmother. It would be a pity for her to marry away from our family. But that, I believe, she will never do."

"Why not?" demanded Emily with a sudden stab of jealousy. "Because she is in love with you?"

"I think so," he replied simply. "And she has tempted me—it is always tempting to be loved. But it seems more suitable that she remain true to my brother's memory."

The sentiment, thought Emily, was creditable, but a little hard on Stancia. Was the suttee idea a remnant of their Eastern origin?

"Esteban," she asked suddenly, "have many women—tempted you?"

He shrugged. "Oh, yes; there are many strong, handsome girls here in our valleys. The Spanish are very beautiful, as you know; and in France—what a look they have out of the eye! Up alone with the sheep or out on the ocean, a man has time to think of women. But you take them in your arms, and what is there but the dream? You kiss them on the painted red lips, and even the dream is gone. One like another."

"But me, my dear? What did you find in me?" This was a new Esteban here against his own background—rather a startling one.

He turned and looked at her tenderly. "A need," he said; "a need of help—little white butterfly buffeting the wind with its wings."

His insight chagrined her—she who had thought herself condescending to his simplicity. She caught at his arm. "It's true, Esteban. I do need help. I'm so tired of—buffeting the wind. Oh, hold me! Try to hold me if you can."

His hand closed over hers. "I shall hold you," he promised.

As they neared the house, he in turn asked a question—his first, yet it showed her that he knew far more of her affairs than she of his.

"That lady whom you sometimes call mamma was the wife of your father?"

"Of course!" Emily flushed a little. He had put it oddly.

"And before that she was married to another man—who still lives?"

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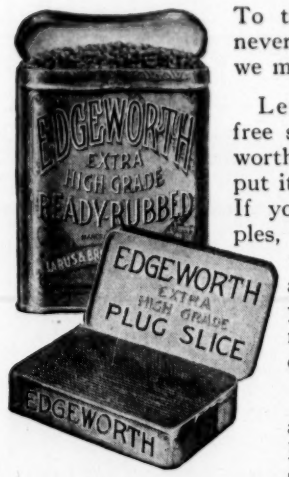
Sincerely,

W. H. Doughty.



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"Yes"—fortunately enough, Emily thought, since that gentleman's alimony formed a large part of their income.

"We shall not speak of this to my grandmother," he suggested quietly. "In all respects, Basques are not adaptable. There is no word in our language," he added with his terrible simplicity, "for adultery."

They had reached the doorway, from which a young woman in a black mantilla stepped out to them. "You are late, Esteban. Le maître has been long expecting you," she said in a tone of reproof; but how her eyes smoldered as she looked at him! She turned to Emily with the light dying out, and said politely, "Enter, mademoiselle. You are welcome."

That night, alone in an enormous room with a high square bed in each of the four corners—fortunately there happened to be no other guests to share the Urruty hospitality at the moment—Emily tried to fix the impressions of the day on her memory. There was a curious mixture in her mind of peace with perturbation, strangeness with a blessed familiarity, as if she had come home—she who knew no home; as if this ancient hacienda in the hills, shelter to many generations of a people utterly foreign to her, were her shelter too, her stem house. Perhaps—and the thought thrilled while it startled her—it meant that this home of Esteban's was to be the home of Urrutys yet to come who would be her children, her children's children.

She shook the thought away, tried to wake from it as from a nightmare. What was she dreaming of?—she, Emily Weldon, marrying into a family of peasants! Even Esteban, with his promise to hold her—or was it a threat?—could not make her commit such a folly as that.

The *etcheonda* in which he took such pride had been disappointing on closer inspection. Picturesque, yes; but primitive to an appalling degree. The fine arch of the door led into nothing more than a cobbled runway to the stable yard beyond, where manure was more than evident. There were horses stabled in the house itself, beneath the room where she lay. Opposite the stalls, they had entered a sort of hall or entrance chamber of great size, but without furniture. Farm implements and harness seemed to be stored there. Inside the door she had noticed a long row of high-peaked wooden sabots, like those worn by Stancia, who added her own to the rest.

"Here our people thresh grain and hold the harvest feasts," Esteban told her. "A fine floor for the dance, eh, Stancia?" He put an affectionate arm about his sister-in-law, from which the young widow visibly shrank. "You should see this Stancia in the farandole! She used to be the prettiest dancer in the valleys. Ah, but you shall see her—at our wedding." He seemed unconscious of cruelty, in his boyish happiness to have brought the woman he loved into the home he loved.

From this bleak hall a flight of worn stone stairs led to chambers above, where Emily glimpsed something of the treasures that are often hidden in these old hill homes of a seafaring, pirate people. Tall *armoires*, rich with dim gold and red and blue; great carved chests, chairs of stamped Spanish leather, faded arras and soft-toned threadbare velvets against the plastered wall; intermingled with highly colored lithographs of saints and martyrs.

But Stancia, giving her barely time to make herself neat, hurried her down to the supper table.

"La madre is waiting," she said, as if it were sufficient explanation of any haste.

The room into which Emily was led appeared to be a kitchen, a stone-flagged chamber of great size, with two large chimneys, in one of which she noted the anachronism of a modern iron cookstove. Vessels of brass and copper gleamed fitfully, festoons of dried peppers and garlic hung from the beams, a long narrow table was covered at one end with a red damask cloth, and about it people sat eating.

But to Emily everything in the room was dwarfed in interest by the woman at the head of the table—not a large figure, but one of great dignity; white hair brushed straight up from a dark wrinkled face more Oriental than Spanish in type, with the flat features, high cheek bones and serene immobility of an ancient Buddha. Only the eyes were not old. They flashed with interest, vitality, surprising youth. Without rising, she motioned Emily courteously to a seat at her right hand, beside Esteban, who stood awaiting her.

Opposite, his father also stood waiting, a soldierly looking man with an empty sleeve pinned across his blouse, who bowed stiffly but with a shy quick smile for her, like Esteban's. This was Pedro Urruty, who bore apparently no ill will to the mother who had deposed him in favor of his son as heir. Beside him sat the fat young wife from Béarn; and there were several children, all girls. At the far end of the table, beyond the damask cloth, were other men and women, who made no attempt to rise or to greet her, merely stared and swallowed and stared again. These were evidently farm laborers. There was no service of any sort. People helped themselves at will out of dishes on the table. Now and then the daughter-in-law, Stancia, apparently the cook, replenished these with food hot from the stove.

It was a strangely patriarchal scene, impressive in its very simplicity. Emily felt as if she had stepped into the pages of the Old Testament. They spoke little to one another, and to her not at all; yet she felt no embarrassment, since they seemed to feel none. The business of the moment was obviously to eat. At the end of the meal, Stancia handed the matriarch a large vessel of pewter shaped like the pottery water *cruches* to be found anywhere in the South of France, with a handle and a spout.

"It is the *pourru*. They drink the *régalade* in our honor!" whispered Esteban to Emily, evidently much pleased. It passed from hand to hand down the table. Each drinker lifted the vessel above his head and inclined it so that the liquid streamed into his mouth, without touching the spout with the lips. Emily gathered that this was a point of etiquette rather than of sanitation, and was able by the time the *pourru* came to her hands to drink in the same manner, without spilling a drop. For the first time the old woman smiled.

"This girl is quick. We shall make of her a good little Basquaise!" she remarked to Esteban; but she spoke in French, and Emily was evidently expected to hear.

Then Pedro Urruty made a sign, and suddenly every man at the table sprang to his feet with a high wild shout, as startling as a Confederate rebel yell or a Highland clan call.

"It is the *irrazina*, our battle cry," explained Esteban, his eyes shining. "These men have fought with us." He put his hand up in a brief military salute of acknowledgment.

Emily was oddly moved by the little ceremony. So might a young lord of feudal days have been greeted by his vassals. She did not mind the frank category of questioning that followed; it seemed quite in keeping.

What, inquired the old woman briefly, was the amount of her dot? Mr. Weldon, who knew his Europe, had fortunately been able to lay aside a modest sum for this purpose, which the amiable generosity of Suzanne had left so far unimpaired. Emily mentioned it.

"It should buy you those meadows from the Etcheverray," remarked the old woman casually to her grandson. And mademoiselle was orphaned? In that case, who was empowered to arrange her marriage?

Emily explained that in America young women sometimes performed this service for themselves. The matriarch glanced at Esteban for corroboration. He nodded. "*C'est l'habitude, ma mère.*"

The Americans, remarked Madame Urruty, were still *un peu sauvage* then? However, one had heard they were a virtuous people. And mademoiselle's religious faith?

She seemed very little disturbed when Emily admitted that she had none in particular.

"Eh, well, these things arrange themselves," she commented indifferently. "That is no affair of the priests. A loving and obedient young wife—there should be little difficulty." She shrugged. Perhaps Esteban had already hinted that his dancer might prove adaptable.

Then, somewhat to Emily's dismay, the old woman had come to her and kissed her, ceremoniously but very kindly, on each cheek. Pedro Urruty did likewise, followed by everyone at the table except the farm servants, who continued to stare and masticate. And so Emily, the beautiful Miss Weldon of the fashion sheets, found herself accepted as the affianced bride of a Basque hill farmer, shut off behind the Pyrenees from the far-away, vague, unreal world she had left only that morning.

She lay there listening, quivering to the thought that she was at last under the same roof with her lover. Through open windows, a breath of the near-by snow fields stirred the heavy woolen curtains of the bed, mingled with a delicious fragrance from the beehives in the courtyard. Esteban had shown them to her, gay little houses painted in colors like flowers, his grandmother's pride.

"There are no such bees as the bees of our valley," he said. "La madre's hydromel is famous throughout the Basses-Pyrénées. You do not know hydromel? It is the honey wine; in England they call it mead."

She was aware, lying there, of many unaccustomed sounds; always the faint, far tinkle of herd bells, the whisper of rushing water; below her, in their stalls, the munching and moving of drowsy beasts. Presently voices from the next room became audible in the stillness—high voices of little girls, with now and then a deeper note. Apparently the family of Pedro Urruty were talking her over from their bed, chiefly in French for the benefit of the Béarnaise mother, though there were phrases of Spanish and Basque also—the household seemed to be trilingual.

"But how white, maman, how white her skin! And such little, little feet, like a princess. Silk stockings on them ——"

"And silk lingerie also; I have seen it when she crossed the knees."

"But certainly, that was easy," mocked an older voice. "Crossing the knees! Fine behavior for your princess, hein? Such a useful wife she will make in the house! Not only the feet are ridiculous but the whole person. What breasts, what hips! *Il n'y a rien du tout.* Esteban would have done better to take Stancia, who is mad for him. Did you notice, my Pedro, how she could not keep from touching him at the table, the poor girl? What sort of children will this one bear him, I ask you—pygmies?"

"Would you have her bear him—pigs?" It was the masculine murmur of Esteban's father to the rescue. "True, there is less of her than of yourself, my angel, which is to be regretted; but, after all, it is livestock we select for the weight, rather than wives."

Emily smiled into her pillow. Evidently she had a strong ally in the elder Urruty. But, of course, the woman was right. What was she doing in such a place? There must be only another day of it.

She sighed and fell asleep at last; to be startled half awake by a hand trying her door, softly opening it. So her lover had been dreaming of her then, as she of him—needing her!

"Esteban! You have come?" she whispered into the darkness.

A woman's voice replied dryly, "No, it is not Esteban. I bring the little *déjeuner*. La madre suggests that if mademoiselle would dress quickly —— We go to the mass early, since there is still hay to be stacked."

III

CHAGRINED and resentful, Emily sipped the thick hot chocolate Stancia had brought her, spiced with cinnamon,

(Continued on Page 80)

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For experience proves that a used Studebaker offers scores of thousands of miles of unused transportation—at no greater cost than a low-priced new car—yet with far greater pride of possession, more comfort and finer performance.

This is because enormous excess mileage is built into every Studebaker. Records show it can not be exhausted in two or three years of ordinary service. From the standpoint of available mileage, the average Studebaker has only been "limbered up" after traveling twenty to twenty-five thousand miles.

In a recent advertisement in this publication, Studebaker listed 274 owners who had each driven their Studebaker cars 100,000 miles—some 200,000 and even 300,000 miles. Since this list was published, the factory has received additional reports, increasing the total to 711 owners—and more reports are coming in every day. Could there be more convincing proof of the scores of thousands of miles of quality transportation built into Studebaker cars?

Under the Studebaker Pledge, shown above, you can buy the unused mileage in a reconditioned Studebaker with maximum safety. For you are offered five days' trial—and a 30-day replacement guaranty on *certified* Studebaker used cars.

Your Studebaker dealer will gladly show you new or used Studebakers—and, if desired, finance your purchase on a liberal Budget Payment Plan. Remember, the Studebaker dealer sells unused transportation on the same high plane that distinguishes his merchandising of new One-Profit Studebakers.

Pledge to the Public on Used Car Sales

1 All used cars offered to the public shall be honestly represented.

If a car is suitable only for a mechanic who can rebuild it, or for some one who expects only a few months' rough usage on a camping trip, it must be sold on that basis. Each car must be sold for just what it is.

2 All Studebaker automobiles which are sold as CERTIFIED CARS have been properly reconditioned, and carry a 30-day guarantee for replacement of defective parts and free service on adjustments.

This is possible because tremendous reserve mileage has been built into every Studebaker, which it is impossible to exhaust in years.

3 Every used car is conspicuously marked with its price in plain figures, and that price, just as the price of our new cars, is rigidly maintained.

The public can deal in confidence and safety only with the dealer whose policy is "one price only—the same price to all." For, to sell cars on this basis, every one of them must be honestly priced to begin with.

4 Every purchaser of a used car may drive it for five days, and then, if not satisfied for any reason, turn it back and apply the money paid as a credit on the purchase of any other car in stock—new or used.

It is assumed, of course, that the car has not been smashed up by collision or other accident in the meantime.

Not only to the public, but also to The Studebaker Corporation of America, whose cars we sell, we pledge adherence to the above policy in selling used cars.

By *Your Studebaker Dealer*
President

© 1925, The Studebaker Corporation of America

(Continued from Page 88)

"What," he asked oddly, "is a lady?"

She laughed again. "You see! You don't even know the difference! Should I have to cook meals for the farm hands? Why, I've never done a useful thing in my life, and never shall. It's impossible, ridiculous! Girls like me are brought up to be useless. We must marry rich men, my dear—rich, can you understand? As my world counts riches, not as a peasant does, who prides himself on how many cows—he keeps, or pigs! Motor cars, country houses, yachts—my own or other people's—those things are necessities to me ——"

"More than love?" he interrupted.

"I'm not bad enough to expect everything at once —— But love is so cheap! You can find that as you need it, Esteban. . . . Oh, don't! You're hurting me!"

He thought she meant the hand on her shoulder, and took it away; but she meant his eyes. "Yes"—he had to moisten his lips to speak—"I suppose I have been—ridiculous."

"No, no, not you!" She had been crueler in her hysteria than necessary. "I don't mean that *our* love is cheap! Listen, my dearest: I came away with you as the price of it—that's not cheap! I wanted to make some little sacrifice to it, to give—what I could. Oh, don't you see, to give you something you might keep always, that has nothing to do with marriage? You would not understand, you were too simple. This patriarchal, pastoral, humble sort of life—I am not fitted for that sort of thing. It—it is too real for me! I am not good enough, perhaps ——"

Her voice trailed away before the weariness in his eyes, the sudden disillusionment. She had accomplished her purpose only too well.

"No," he said after a moment, "I see you are not good enough." And he went heavily away.

Presently, lying face downward on her bed, she ceased to sob and began to listen for him. He would return, of course; they could not part like this! The rain had passed as suddenly as it came, and released fragrance from the contented earth blew in across her fevered thoughts, soothing, suggesting. The light that presaged dusk was mystically clear and serene. From without came homely sounds which are the same in any language—lowing of cows, the call of the child Bette to her chickens.

Emily's own words were in her ears. Yes, this life was real—the life of human beings on the earth since Adam. All that had gone before was empty, anxious dreaming. Why go back to it? There was nothing worth going back to. Something had happened to Emily. She was no longer a lady; only a woman, waiting—Esteban's woman. When he returned to her, she would know better how to make her little sacrifice to love. But he did not return.

"Then I must go to him," she said aloud. Had she been mad—was she mad now? Who cared? She knew suddenly that no price was too high to pay for this sense of belonging to life, this hold on reality; even the price of marriage, of personal extinction.

She dried her eyes and dabbed powder over her face. With a little laugh, in a magnificent gesture of renunciation she flung her powder puff out to the birds and bees. It was then that she saw Esteban going down toward the woods, still moving heavily, with bowed head, but not alone. His arm was about the waist of the sister-in-law, who no longer shrank from it. She leaned against him as they walked, turning up to his a face eager with tenderness. Stancia, whose love had tempted him; Stancia the comforter ——

"So be it," said the girl; and something within her, some larger thing that had come into her heart with Esteban, was glad.

The details of her return to Biarritz were always vague to Emily. At the village where she had hitched with Esteban a motor lorry of tourists had paused for refreshment. She left the rented automobile—fortunately, her rather odd education had included the driving of other people's cars—for Esteban to find when he followed her, and went on with the tourists.

"Sure, lady—always room for a pretty girl!" This friendly gallantry, in the accents of her native land, stayed in her mind, together with the steady pounding of the lorry, mile after mile, as she listened backward, listened despairingly, for Esteban to follow.

It was late at night when she reached the hotel and found in the drawing-room of the suite she shared with her stepmother a little entertainment going on, over a bottle of champagne. Monsieur Duval, Suzanne explained in some embarrassment, had stopped for a moment merely to discuss certain plans for the next day.

"Plans," suggested Emily grimly, "for our departure tomorrow?" And Suzanne, with a scared glance at her stepdaughter's face, had agreed that this was so.

The departure had not been immediate, of course; there were boxes to pack, arrangements to effect; but on an evening some days later Emily stood alone on the terrace, looking for the last time over the Bay of Biscay, exquisite under the moon she had shared with Esteban—the light of the dead, as Basques call it.

It was all to begin over again, the old aimless wandering, the search for something which perhaps did not exist—her place in life—something to take the place of love.

As she gazed, a boat as graceful as a cat slipped out into the moonmist toward the open sea. It was a boat she had noted once in the lower town, the last of the smart steam yachts to leave after the Biarritz season.

"Ah!" murmured the voice of the director at her elbow. "Mademoiselle is admiring the Gothid of for America again! One heard that she had been put into commission for a honeymoon. Romantic, n'est-ce pas? Mademoiselle would perhaps like to be on that pretty boat?"

"Not," she replied listlessly, "if it is going to America." Then the name struck her, brought a sharp picture of a little fat girl with kittens in her arms. "The Gothid—but that is a Basque name!"

"Assuredly. And a Basque boat," accented the director pleasantly. "Built for a man who knows boats—the young Urruty."

"Urruty ——" Emily put a hand to her throat.

"But yes, the pelota player, a great sportsman—you have doubtless heard of him? Ah, I recall that mademoiselle was asking me about a family of that name some time since. I should have remembered to tell you of Esteban. But he is so rarely here. Often one finds surprising wealth among these people; but this one appears to have outdone himself—a gold mine, I think, or perhaps an oil well. Something fabulous of the sort, in the Americas. And how unspoiled, how filial! Always returning at this season because of the haying, to help with the work of the farm! A charming gesture, is it not? No wonder our young ladies and their mammas excite themselves over his visits. And now it is too late; there has been a marriage, one hears—a family marriage. Such a pity," he murmured gently, "that mademoiselle herself could not have made the acquaintance of this delightful fellow. But what have you? What is the matter here?"

For Emily had begun to laugh; laughed and laughed and could not stop, though she dug her nails into her palms, stuck a handkerchief into her mouth and bit it; laughed until Monsieur Duval in some alarm ran to get her a glass of *eau-de-vie*—which appeared in due time upon the bill, with a franc charged extra for service.

THE JAPANESE PARASOL

(Continued from Page 13)

clipping bureau, with which he had put in a blanket order for murder at so much per thousand.

But this morning he did not look for murder. He was interested in the technology of spontaneous combustion. Undoubtedly that was spontaneous combustion, with the assistance of the street-cleaning department. The Sun stated prominently on the first page, head of the column, Exploding Coal Dust Pries Open Dilk House.

Just what constitutes news? The records of the fire department would show that fifty other alarms had aroused quite as much din within the same hour. Yet of them all, the bagful of smoke that had so spontaneously issued from the Dilk coalhole was the only one worthy of space in the early newspapers. Apparently the simple bulletin had inspired every city editor in Park Row to the same decision—"We'll take a column and a half on that."

It was fitting that it should be so. All over town newspaper readers skipped over expensive cables of monarchies falling; of the British Empire trembling before a coal shovel; of untold telegraph dots and dashes that went to make up a page of testimony of the Wet drive in Congress; of the pleasant details, with picture layout, of the screen tryouts of the Atlantic City beauty parade; a learned analysis by a prominent clergyman on Why the Beautiful are Dumb; fashions, sports, schools, churches—these things were not news this morning.

The man on the street, taking his cue from the make-up expert, with a magnificent disregard for ordinary values, as he hung suspended from a Subway strap, folded his paper with one-armed dexterity, wrinkled his brows and muttered, "I'd forgotten about that house." Women marketing for dinner, thriftily stealing headlines as they passed news stands, paused, bought papers, read; and each and every one asked herself the same question: "What do you suppose is inside?"

That especial leather-lunged squad of newsboys that knows news when it sees it burst bellowing into the canyons of the side streets with hollow yodeling cries of "Extra! Fire! Dilk house in flames! Oho!"

Circulation experts in Park Row, studying knees of curves plotted on graph papers, looked up casually with the instructions, "Tell them to give us fifty thousand more on Number Two." City editors called up veterans, tried old war horses, and said, "You can get in there, if anyone can. Go to it!"

An inquiry arose simultaneously in a dozen sanctums as to the present whereabouts of young Barry Dilk, that miscast youth in the scheme of life who could always be counted on for a scare head, no matter what he was doing. Cables under the sea and telegraphs over the land began to whisper the inquiry to chosen sentinels stationed at live spots on the surface of the earth. The electric curiosity also began to ask the question: "How is that marriage getting along? Is she still living with her count?"

At Aiken a flowery-dressed young man accosted a charming widow emerging from her limousine at the golf links, and she cried in sullen rage, "How dare you address me, you impudent upstart!"

He replied, bowing, "Madam, I am only a reporter, with no social status requiring me to be presented. I am to inform you that there was a fire in your New York house this morning."

"Good! I hope it burned down."

"Could you tell us where your son Barry is, Mrs. Dilk?"

She looked him through and through, and informed him icily that she was without information.

Passers-by stopped and gazed curiously at the house. Before noon a sizable crowd had collected. The house presented the same front it had yesterday, a week ago, a year ago, fifty years ago—except for the fact of a shattered basement door and a smudge about the coalhole. But the Dilks were one of those unfortunate families doomed to publicity; and when the public forgot them occasionally, as even a great war will simmer down for the seasons, the obsession only flared up again at the slightest excuse. Had it not been for that clever street sweeper and his spontaneous combustion, Number 56 might conceivably have continued to stew quietly in its own juices for a decade, or even until some wrecker came along to tear it down and properly capitalize its precious fallow with a skyscraper, to the further engorgement of the fabulously rich widow, her daughter the countess, and poor miscast Barry.

Shortly before three Parr came downstairs and Mrs. Albaugh brought him his coffee. He merely tasted it and turned to the radio. He thoughtfully aimed the loop, as if it had been a rudder, at Number 56 and tuned in a capricious lady mixing a lemon meringue at about 316 meters for the benefit of that vast unseen audience that concocts titbits for fastidious husbands by such ethereal methods. Oliver had firmly determined to show no curiosity. He could match Parr's reticence with his own. The man hunter took out his watch and attended sharply as the second hand slowly traveled to the precise hour of three. The silvery voice of the culinary coquette was abruptly marred by the mush of some telegraph station, a spark that seemed to have lost its logarithmic decrement.

"You've got some interference in there," said Oliver testily. He prided himself on the razor-edge selectivity of his super—it could cut out anything.

"Yes; I wish she'd shut up," growled Parr. He held up a finger for silence, and began making marks with a pencil. The mush ceased abruptly. Parr folded his paper and shut the thing off. He handed the paper to Armiston to read. He grabbed his hat and coat, calling over his shoulder "Come along!" and made abruptly for the door.

Before he had taken six steps across the pavement, with Oliver hard on his heels, he was recognized by the hounds of the press, and pounced on. Parr looked them over grimly. They were all there, the regulars of this sort of thing; some nose as sharp as his own informed these creatures when to pause suddenly in their eternal stirring-up of the dust of human affairs, to concentrate on a single mote in the beam, insignificant to the untrained eye.

"Ah, Monte," said the deputy, nodding to a grizzled old-timer, "you can smell a corpse a mile."

"Is there a corpse, chief?" cried Monte, growing young in a breath. Parr nodded.

"Yes," he said. With his instinct for headlines that made him beloved by the trade, he said, "There are some bones buried in the cellar in a lead box that's been soldered up. Tin foot—looks like young Barry."

As if he had produced a TNT bomb with sizzling fuse, the close-pressed circle about him broke; and on the instant those lay observers who were gathered in knots up and down the block holding senseless vigil on the old house were astonished to see these dozen men racing madly away from the scene. They were bound for telephones, the devil take the hindmost. As the winged words impinged on waiting ears thundering presses ceased, were stripped of leaden cylinders of Wall Street closing prices. A machine operator, smoking a calm pipe, picked

(Continued on Page 89)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TELEGRAMS: [illegible]

TELEPHONE: [illegible]

Paramount Pictures

FAMOUS-LASKY FILM SERVICE, LIMITED

— Paramount House —

HEAD OFFICE 100-110, WARDOUR STREET, LONDON, W.1

Dear Mr Gray,

July 5th

Stoll advises they have shipped "Hearts of the World" posters to you, together with a list of towns.

Am returning to N. Y. in about 10 days, as I can see no future here, things are getting worse instead of better.

McCarthy has promised me a job with one of his companies, which is much better than trying to struggle along here.

See you in a few weeks.

Best wishes

Very truly yours

J. M. Manning

"THE WANDERER"

P. GI. H.S. LON.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. H. T. Banshaf

From Mr. R. Kluns

Date July 6th, 1926.

Time

Reply to

I wish to call your attention to the fact that the Hamilton Note in the amount of $20,000 matures on July 15th and in view of Mr. Griffith's not as yet starting a new picture, the Famous Corporation have not commenced making regular weekly payments to us, consequently, we we will not be able to make payments to the Hamilton as contemplated. I would suggest that another extention be asked for until the time when the Famous Corporation commence to make regular payments on the next picture and then it will be very convenient if the Hamilton would accept $1,000 a week for 20 weeks which would amply be taken care of before the expiration date of payments on the next picture.

Please make all replies on back of this memorandum.

Form 12018

WESTERN UNION

Class of Service

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1926 JUL 8 AM 2 12

SA419 30 NL COLLECT .LOSANGELES CALIF 7

A H T SANZHAF,

130 WEST 42 ST NEWYORK NY.

HAVE RECEIVED OFFER TO PURCHASE SIXTEENTH AND PACIFIC AVENUE PROPERTY ON BASIS TWO HUNDRD TWENTY FIVE DOLLARS FRONT FOOT STOP EFFORTS TO MORTGAGE SO FAR NOT SUCCESSFUL STOP FEEL THIS PROPERTY HAS POTENTIAL VALUE BUT THERE IS DECIDED SLUMP HERE NOW IN REAL ESTATE STOP WILL CONTINUE EFFORTS TO GET OFFERS ON ALL PROPERTY STOP PLEASE WIRE IF THIS

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Form 12018

WESTERN UNION

Class of Service

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

SYMBOLS

BLUE	Day Letter
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Received at

1926 JUL 8 AM 2 12

SA419 2/20

OFFER ACCEPTABLE AND IF SO FORWARD CERTIFICATES OF TITLE STOP HAVE HEARD NOTHING FURTHER FROM FORUM MATTER STOP KINDEST REGARDS.!

LOYD WRIGHT.

STATE OF NEW YORK

DEPARTMENT OF LABOR

OFFICE OF

THE INDUSTRIAL COMMISSIONER

CAPITOL, ALBANY

NEW YORK OFFICE, 128 EAST 27TH STREET

JAMES A. HAMILTON
INDUSTRIAL COMMISSIONER

JAMES J. LEAVY
DEPUTY INDUSTRIAL COMMISSIONER

SARA MORRIS
SECRETARY

MEMBERS OF
THE INDUSTRIAL BOARD
FRANCIS FERRIND, CHAIRMAN
MICHAEL J. CULLEN
MICHAEL H. CURRAN

NEW YORK July 7,1936.

Re;Case #111703B. Inna Huber..vs..D.W.Griffith Inc..

Miss Inna Huber,
31 W.67th Street,
New York City*N.Y.

D.W.Griffith Inc.,
Oriental Point,
Mamaroneck, N.Y.

Aetna Life Ins.Co.,
100 William Street,
New York City*N.Y.

File

The above captioned case appeared before the Industrial Board on April 26th,1936 at which time decision was reserved.

After careful review of the testimony taken and the papers on file, the action of the Board was to close the case on the compensation previously paid to the claimant without prejudice to her to make application for a reopening when she is prepared to present evidence which will be of assistance to the Board in determining her earning capacity.

Yours very truly,

JAS.A.HAMILTON,

Industrial Commissioner.

Dict.by L.G.Schwartz
LGS/BK.

July 6, 1926.

Hamilton National Bank,
150 West 42nd Street,
New York, N. Y.

Gentlemen:

It has just been called to my attention that you are making a charge of $2.00 per month on my balance in the A. L. Grey Special Account. I have been advised that this charge which has been made for March, April, May and June is due to the fact that the balance has been under $300 per month. Please be advised that when this account was opened at your bank it was understood that the permanent balance was to be $150, and on any amount under that there was to be a service charge. I understand your ruling in regard to the amount of the permanent balance has been changed, making same $300, but I see no reason why this should affect accounts that have been in your bank almost since its opening, and which were opened when the $150 amount was in force. Furthermore, I received no notification from you regarding the new balance, the service charge was simply charged to the account and when an explanation was requested the above fact was made known.

When this account was solicited the fact that only a $150 balance was needed was stressed. The account would probably never have been opened in your bank otherwise, as same is used for the payment of certain small items and at times it is impossible to maintain a balance over $150. In view of this, and the originaly understanding regarding the account, will you kindly see that a credit is put through on the account for the services charges for March, April, May and June, as the balance was over $150 during that time, and that no further charge is made when this amount is maintained.

Very truly yours,

A. L. Grey Special.

LAW OFFICES OF
BURLEIGH E. HASELL
[illegible]
[illegible] BROADWAY

TELEPHONE [illegible]

NEW YORK July 6th, 1926.

D. H. Griffith, Inc.,
1476 Broadway,
New York City.

(ESTATE OF MARCUS B. NEWCOMB)

Gentlemen:

Yours of the 2nd inst. received. I do not understand why you are not indebted to the Estate of Newcomb in the sum of $155.50. Please write fully and explain the matter. If you have any letters from Mr. Newcomb cancelling this indebtedness, you should send me copies thereof.

Yours very truly,

Burleigh E. Hasell

July 9th, 1926.

Mr. Burleck H. Rabell,
220 Broadway,
New York,
N. Y.

(Estate of Marcus B. Newcomb)

Dear Sir:

We have your letter of July 6th wherein you request a full explanation of our contention that we are not indebted to Marcus B. Newcomb's Estate.

As we explained in our letter of July 2nd this matter had been in dispute for a long time prior to Mr. Newcomb's demise. Finally he made the verbal concession that if we did not think we owed the account then we should not pay it. But the concession was entirely verbal and nothing was reduced to writing.

Also as explained in our letter of July 2nd, we based our objection to this charge on the fact that when we first commenced to do business with Mr. Newcomb it was specifically understood between us that there was to be no interest charged on any note transaction. This concession was gladly made by him at the time in order that he might get the business which as you probably know, ran up into the thousands of dollars.

At approximately the same time we were charged with interest on the notes, Mr. Newcomb also charged us for some miscellaneous equipment which he maintained was never returned to him. This, however, is not so. One of his own men called for the equipment and checked it off at our Studio in Mamaroneck but strangely enough, when it reached its final destination, some of it was missing. This was explained to Mr. Newcomb and he was at the same time told that the bill would not be paid.

We sincerely hope that the above explanation will help make this matter clear to you. If you will examine fully our account with Mr. Newcomb, you will note that it was paid quite promptly. The mere fact that this amount of $165.50 has now been standing for a period in excess of two years, should bear out the statements made above.

Very truly yours,

D. W. GRIFFITH, INC.

July 9, 1926.

Mr. Kenneth Krane,
298 East 160th Street,
New York, N. Y.

Dear Sir:

I am enclosing herewith letter of introduction from Mr. Frank E. Bowers, Internal Revenue Collector, to Mr. Griffith. Will you kindly take this letter with you when you go to meet Mr. Griffith and present same to him.

The present indications are that the appointment with Mr. Griffith will be for some time Tuesday and probably at the Famous Players Studio, Long Island City. However, as the writer will be away on vacation, someone from this office will telephone you definitely Monday or Tuesday morning, giving you the definite time and place for the appointment.

In the event you go to the Famous Players Studio, the best motor route is over the Queensboro Bridge, turning left when you come to the branching of the Corona and Astoria tracks, keeping to the left under the Astoria subway tracks until you reach Washington Avenue. One block beyond Washington Avenue you turn to the right and the studio is located about four blocks beyond. In the event these instructions are not clear, any police officer on the Long Island side of the bridge can direct you correctly.

Very truly yours,

Secretary to Mr. Griffith.

Dr. N. J. Murphy
Melrose 1761
Tuesday

CHARMONT CLUB
LOUISVILLE, KENTUCKY

July 9th, 1926.

Mr. David W. Griffith,
New York, N. Y.

Dear Sir:-

You dont know me and I dont know you, but I am from Louisville, Ky. just a few miles from your home town.

I am now working for Famous Players-Lasky, in the capacity of box-office checker, in the Louisville Office, but my ideals run higher than Louisville, and was just wondering if you could secure for me a position in the New York Office.

Being as I was from Louisville, just thought that you would do something for me, as I have no one to use any influence for me, am asking you.

Trusting that you will answer my letter,

Very truly yours,
Emil Courte, Jr.
EMIL COURTE, JR.
100 N. 32nd, St.,
Louisville, Ky.

C:B

July 10, 1926.

Mr. Pat Beaird,
Lamar & Barton,
610 Broadway,
Nashville, Tenn.

Dear Sir:

Replying to your recent letter to Mr. Griffith, Mr. Griffith wishes me to advise you that he has read the story "Hearts of Hickory" by John Trotwood Moore, and considers it a very fine story and very good material for a motion picture. He does not feel, however, that the story would make what we term a "big picture" or "Super-production", but he thinks it would make a very excellent program picture.

At the present time Mr. Griffith is fulfilling his contract with the Famous Players Lasky Corporation, and according to the terms of the contract the Famous Players Lasky Corporation, select, read and submit all material for Mr. Griffith's productions. In view of this fact, it will be necessary for you to submit a copy of the book to the Famous Players Lasky Corporation, 485 Fifth Avenue New York City, and in sending same I would suggest that you write advising that you are sending the story at Mr. Griffith's suggestion, and if you so desire you may also quote Mr. Griffith's opinion of it, to them.

Very truly yours,

Secretary to Mr. Griffith.

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WHITMAN, OTTINGER, RANSOM, COULSON & GOETZ

120 BROADWAY, NEW YORK

CHARLES D. WHITMAN
NATHAN OTTINGER
WILLIAM L. RANSOM
GILBERT E. COULSON
JACOB H. GOETZ
COLLETTE WILLIAMS

July 10, 1933.

Albert H.T. Banshaf, Esq.,
150 West 42nd Street,
New York, N.Y.

Re Muriel Henning and Margaret Mutch v. D.W. Griffith, Incorporated, and D.W. Griffith

My dear Mr. Banshaf:-

I herewith enclose general release signed by Margaret Mutch, one of the plaintiffs in the above-entitled action. I notice that the release has not been acknowledged before a notary public, and if you prefer to have the same acknowledged, please return it to me and I will in turn forward it to Mrs. Mutch for re-execution.

Yours very truly,

Colette E. Williams

Enclosure

PHONE ENGLEWOOD 6700

CALVIN HARRIS

Newspaper & Magazine Features

Hotel San Reino

NEW YORK CITY

July 11th, 1926.

D. W. Griffith, Esq.,
Famous Players-Lasky Corporation,
485 Fifth Avenue,
New York City.

Dear Mr. Griffith:-

Hugh Fullerton has written an unusually good mystery story for me entitled, "BIG RABBIT", which would make a whale of a picture and I thought you might like to know about it.

"Big Rabbit" is a powerful love story of a brand new type which deals extensively with the fanatical superstitions of the half-wild Negroes of the Florida Everglades. It is filled with tragedy and comedy and the plot is a corker.

This story has just been published in serial form in Radio Digest. It created a real sensation and proved a tremendous circulation puller.

Will be glad to forward galley proofs of "Big Rabbit" for your inspection should you care to have me do so.

With every good wish, I am,

Cordially yours,

Cal Harris

P. S.

"Big Rabbit" will be brought out in book form and extensively exploited next Fall.

C. H.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. D. W. Griffith

From Mr. A. Gray

Date July 14th, 1926.

Time

Reply to

Enclosed herewith, are a few suggestions and impressions of the picture.

Please make all replies on back of this memorandum.

Form 1201G

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS

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NLT	Night Letter
LC	Night Letter
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CLT	Cable Letter
WLT	Week End Letter

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Received at

SA333 22 NL LOSANGELES CALIF 12

JUL 13 AM 2 30

A H T BANZHAF,
130 WEST 42 ST NEWYORK NY.

PERSON WHO OFFERED TO PURCHASE REQUESTED ME TO WIRE AND ASCERTAIN WHAT YOU WILL ACCEPT FOR SIXTEENTH AND PACIFIC STOP KIND REGARDS.

LOYD WRIGHT

138

July 18, 1926

First National Exhibitors Circuit, Inc.,
500 Madison Avenue,
New York, N.Y.

Gentlemen,

On behalf of Mr. D. W. Griffith, and pursuant to agreement dated the 31st day of January 1919 between Mr. Griffith and yourselves, I request that you deliver to D. W. Griffith Incorporated for the account of Mr. Griffith any and all prints and the negatives of the following photoplays produced for release by you pursuant to the aforesaid contract.

Idol Dancer

The Greatest Question.

The delivery of the above should be made at 1476 Broadway, New York City.

Thanking you for your kind attention to this matter, I remain

Yours truly,

RR KM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FAMOUS PLAYERS - LASKY CORPORATION

Paramount Pictures

485 Fifth Avenue
New York City

FOREIGN DIVISION

July 14th, 1926.

D. W. Griffith Incorporated,
1476 Broadway,
New York City.

Att: Mr. Kluna.

Gentlemen:

Replying to your letter of July 9th, we beg to advise that our advance bookings on THAT ROYLE GIRL in foreign countries is not advanced to a point where we can give you any figures at this time. We are just commencing distribution of this picture in foreign territories and as soon as our reports are received we will be glad to transmit copies to you.

Very truly yours,

J. H. Seidelman

J. H. Seidelman
Asst. Mgr. Foreign Division.

JHS:KM

TELL THE WHOLE WORLD - THERES A GOLD MINE AHEAD!

BEAU GESTE - SORROWS OF SATAN - OLD IRONSIDES - THE WEDDING MARCH

(copy)
7/25/26

JOHN A. ECKERT & COMPANY

90 John Street

New York

N.Y.

July 14th, 1926

Mr. Albert L. Grey
1476 Broadway
New York City

Dear Mr. Grey:

In order that we may secure refund from the Columbia Casualty Co. in connection with their policy J194354 covering your Stutz car, will you kindly sign the enclosed release showing the termination of liability under the policy, and return to us for filing with the company.

Yours very truly,

JOHN A. ECKERT & CO.

H. W. Beekman (Signed)

(N)

HWB:N
Enc.

sent signed release 6/10/26

COKESBURY PRESS
PUBLISHERS · IMPORTERS
NASHVILLE · BIRMINGHAM
DALLAS · SAN FRANCISCO

TRADE DEPARTMENT
PAT BARTON MANAGER

810 BROADWAY
NASHVILLE, TENN.

July 14, 1926.

Mr. G. M. Conway, Sect'y,
D. W. Griffith Incorporated,
1476 Broadway,
New York, N.Y.

Dear Mr. Conway:

I appreciate your letter of July 10th and am writing to the Famous Players Lasky Corporation asking that they have HEARTS OF HICKORY read as a prospective picture for Mr. Griffith. I am quoting Mr. Griffith's opinion as you have given it to me.

Yours very truly,

Pat Barton

PB/EMN. LAMAR & BARTON

July 14th 1926.

Mr. Loyd Wright,
Currier Building,
Los Angeles, California.

Dear Mr. Wright:

I should have written to you more fully about Mr. Griffith's anxiety to mortgage or sell his property at the Coast. The only reason why we have been importuning you is that Mrs. G. is demanding a cash settlement on some disputed claims and it is for this reason that we need to raise about $50,000. and we thought that the best method to pursue would be to get a mortgage either on the San Pedro lots or on the Ranch. We asked quotation on the selling price more for the purpose of ascertaining the properties' present commercial value and we feel from the offer made that it is so under real future values that it would be an economic mistake to sell at anywheres near the price quoted.

It might be that the Ranch would be the logical property to mortgage, since it should be able to carry a substantial mortgage and if you have not already wired me regarding this, wont you give me at least an idea of how much you can raise by way of mortgage on the Ranch?

It is very important that we close this matter at the earliest possible date with Mrs. G's attorney as they are insistent on a settlement regardless of losses.

I realize that this is very short-sighted policy on the part of the lady in question and that it hampers your chance for negotiation, yet due the best you can under the circumstances.

If there is any other data you can give me regarding future values as to the Ranch or San Pedro property please pass the information along.

Thanking you for your courtesy in this matter, and with kindest regards and best wishes, I remain

Sincerely yours,

AHTB:GDM

P.S. I enclose herewith confirmation telegram regarding the above matter. A.H.T.B.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1576

ILLINOIS CENTRAL SYSTEM

New Orleans 7/18

Dear Mr. Griffith:

Two years ago, you told me you may give me a chance to be an extra in one of your pictures...

I am down and out and just about up against it and disgusted... I couldn't do worse than I am here. It's no use trying to be a faith fool man, no matter how "faith sim sens" it may be.

Does it mean a great deal of difference in one extra or the other? Why dont you give me a chance? I can get transportation.

Want you? I dont care anything about the salary, as long as I can just get by.

Sincerely,

J. Rodgers

1554 Cleveland Ave.
(The above is how I look now, possibly you have forgotten)

Form 1576

ILLINOIS CENTRAL SYSTEM

If the papers and magazines are correct you seem to have great trouble, too.

While yours may be tremendous, my trouble in my small world seems the same to me, I suppose...

Sometimes, when two people, at odds with the world, one at the highest, the other the lowest end, cast their fates together, both with the fighting spirit, the fire of youth, the wisdom of maturity, strange things happen...

Who knows?

There is still idealism in the world--- There is still the possibility of one who has achieved the greatness and temporarily faces adversity being inspired by the lowly.

I am willing to take the risk--- to cast my lot with you regardless of the capacity.

Dont you think such spirit deserves reward?

If you can make great actors out of property boys, you can make something out of one who is willing to stick to the end with you. Others have achieved greatness and left you. Why not try one who is willing to stick?

Form 1576

ILLINOIS CENTRAL SYSTEM

If opened by anyone but Mr. Griffith, please turn over to him or destroy.

It concerns no one but him, personally.

This means <u>anybody</u> but Mr. Griffith, himself.

D. W. GRIFFITH, PRESIDENT
A. GRIFFITH GREY, VICE-PRESIDENT

A. H. T. BANSHAF, SECRETARY
T. C. SPRING, TREASURER

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT 9270/9294/9295/9297

July 16th, 1926

Mr. A. H. T. Banshaf,
130 West 42nd Street,
New York,
N. Y.

Dear Mr. Banshaf:

I am herewith calling your attention to the fact that on August 4th there is due us from the Edgewater Point, Inc. $8,875 which represents six months interest to August 4th on the mortgage of $355,000 which we hold on their property.

There will also be due us on August 1st from the S. M. H. Corporation, $1,675 which represents six months interest on a first mortgage of $67,000 which we hold on their property in Mamaroneck.

Very truly yours,

D..W. GRIFFITH, INC.

By Raymond A. Klum

RAK:IS

July 18,1936.

Jones & Williamson Company,
Jamaica Plain,
Massachusetts.

Gentlemen:

In reply to your communication of July 14th, please be advised that our June 30th statement will not be available before August 10th.

Very truly yours,

H. C. GRIFFITH, Agt.

By

RAH:Ts

THE CHASE NATIONAL BANK
OF THE CITY OF NEW YORK
57 BROADWAY

New York, 7/16, 1926

D. W. Griffith

A Sight Draft on you for $ 100 drawn by

Your note for $ _____ due today

Henry Hull has been regularly presented at your office for payment. It will be held at this bank (at the Note Teller's window) until close of banking hours this day (BANK CLOSES 3 P.M.) (SATURDAY 12 M.)

Messengers have no authority to promise that drafts or notes will be held longer.

CERTIFIED CHECKS TO ORDER OF "THE CHASE NATIONAL BANK" REQUIRED

THIS NOTICE TO BE RETURNED TO THE CHASE NATIONAL BANK WITH PAYMENT

MESSENGER

HOTEL PENNSYLVANIA NEW YORK

3,200 ROOMS, 3,200 BATHS

The largest hotel in the world

OPPOSITE PENNSYLVANIA STATION
Connected by Subway Passage

SEVENTH AVENUE, 32nd and 33rd STREETS
Cable Address "PENNHOTEL"

LEWIS
GENERAL MANAGER

HOTELS STATLER
BUFFALO
CLEVELAND
DETROIT
ST. LOUIS
BOSTON

Brooklyn N.Y.
912 President St
July 16-1926

D. W. Griffith Esq -
Dear Mr. Griffith -
Would you graciously make an appointment to see me on an important matter - Thank you
Very truly yours
Mrs. J. R. Hume

107
Feb 214

July 16th 1926.

Collector of Internal Revenue,
[illegible] West 27th Street,
New York City. Attention Mr. Harry Newman.

Dear Sir:

Relative to your Department's request for additional tax payment in re D.W.Griffith Incorporated matter, I beg to advise that I am enclosing herewith additional Offer of Compromise in the sum of $236.60 as evidenced by the within certified check to the order of the Collector of Internal Revenue, together with the application for Offer in Compromise in duplicate attached thereto.

Very truly yours,

AHTB:GDM
Enc. (3)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TREASURY DEPARTMENT
BUREAU OF INTERNAL REVENUE
FORM 906 (REVISED MAY, 1924)

OFFER IN COMPROMISE

Forms to be Submitted in Duplicate

(This side to be filled in by taxpayer)

FOR USE OF COLLECTOR

CLASS OF TAX

SPECIAL DEPUTY ACCT. No.

SERIAL No.

AMOUNT PAID

$ (Cashier's Receipt)

CASH, CERTIFIED CHECK, M. O.

D.W.GRIFFITH INCORPORATED, having an office at
(Name of taxpayer)
1476 Broadway, New York City,
(Address of taxpayer)

COLLECTOR OF INTERNAL REVENUE,

250 West 57th Street, New York City,
(Office)

The following offer in compromise is submitted to you for transmittal to the Commissioner of Internal Revenue

COMMISSIONER OF INTERNAL REVENUE, Washington, D. C.

Charges of violation of law or failure to meet an internal revenue obligation have been made against the undersigned as follows: For failure to pay as of September 1920 and 1921--786-4, April Sup. 1924

Date and place of alleged violation Sept. 1920 & Sept.1921, at 1476 B'way, New York City.

The alleged violation or failure is due to the following cause or causes:

Additional offer of compromise.
(State in detail)

* (a) Having paid or satisfied, without recourse, the tax or taxes assessed for the period involved; or
* (b) Being insolvent or bankrupt (*) and therefore unable to pay in full the amount assessed; or
* (c) Being charged with a liquor or narcotic violation; and having been advised of the privilege of submitting an offer in compromise of the liability incurred, as specified below, the sum of $ 238.68 is hereby tendered voluntarily with request that it be accepted as a compromise offer and that release be granted the undersigned from the following liability resulting from the violation or failure specified:

The following facts and reasons are submitted as grounds for acceptance of the offer:

(If space provided is insufficient, attach supplemental affidavit and supporting evidence)

It is understood that this *offer* does not afford relief from the liability incurred unless and until it is actually accepted, and that the offer can not be considered as having been accepted until the date on which formal notice of acceptance thereof is signed by the Commissioner, costs, if any, to be paid by the undersigned.

Sworn and subscribed to before me this 16th day of July, 1926.

D.W.GRIFFITH INCORPORATED

By [signature]
(Signature)
Secretary

Sydnie Frank
*~~Deputy Collector or~~ Notary Public.

Notary Public, New York County
N.Y.Co. Clks.No. 334, Reg.No. 8305
Certificate filed in Kings Co.
Kings Co.Clks.No. 128, Reg.No. 8196
Commission expires March 30, 1928

* Strike out words not applicable

2—13542

THE CHASE NATIONAL BANK
OF THE CITY OF NEW YORK
57 BROADWAY
New York, 7/17, 1926

D. W. Griffith

Draft on you for $ 120 — drawn by
Your note for $ due today
Henry Ye
has been regularly presented at your office for payment. It will be held at this bank (at the Note Teller's window) until close of banking hours this day (BANK CLOSES 1 P.M.)
Messengers have no authority to promise that drafts or notes will be held longer.
CERTIFIED CHECKS TO ORDER OF "THE CHASE NATIONAL BANK" REQUIRED
THIS NOTICE TO BE RETURNED TO THE CHASE NATIONAL BANK WITH PAYMENT

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MESSENGER

AGENCY OF THE UNITED STATES
GENERAL AND SPECIAL CLAIMS COMMISSIONS
UNITED STATES AND MEXICO
INVESTMENT BUILDING
FIFTEENTH AND K STREETS
WASHINGTON, D. C.

ADDRESS ALL COMMUNICATIONS TO THE AGENT

In reply refer to
File No. 2665.

JUL 17 1926

D. W. Griffith's Motion Picture Production,
Longacre Building, 42nd St. & Broadway,
New York City.

Attention: Mr. J. J. McCarthy.

Dear Sir:

Under date of March 12, 1925, the Agency addressed to you a letter stating that if the D. W. Griffith Company desired to file a claim against Mexico, it would be necessary to make known at once the nature and extent of the losses suffered. To this letter the Agency has received no reply.

The Agency wishes to inform you that the time for filing claims with the Special Claims Commission expires August 18 of this year. The Special Claims Commission has jurisdiction over losses suffered by American citizens as a result of the revolutions and disturbed conditions that existed in Mexico during the period between November 21, 1910, and May 31, 1920. In the event that the D. W. Griffith Company suffered such losses, it is suggested that you answer the questions contained on the enclosed form letter and return same to the Agency at once.

Yours very truly,
V F Williams
V. F. Williams, Attorney,
For the Agent of the United States.

Enclosure.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Banshaf

From Mr. Grey

Date July 19, 1926.

Time

Reply to

I took the attached matter up with Mr. McCarthy and he seems to think that this goes back to 1916 when "Intolerance" was pirated down there in Mexico, and he is quite sure that at that time you made the claim on behalf of the Mark Producing Corporation. You might phone Mr regarding this to refresh your memory, if you cannot recall it, as I know nothing at all about it.

Please make all replies on back of this memorandum.

116A

LAW OFFICES OF
LOYD WRIGHT
SUITE 606-610 SURBIER BUILDING
LOS ANGELES CAL.

July 19th, 1926.

Mr. A. H. T. Banshaf,
130 West 42nd St.,
New York, N. Y.

Dear Mr. Banshaf:-

I received your wire and letter relative to sale and mortgaging of D. W.'s property.

In the first place, I quite agree with you that the lady is very unwise, but I take it that that is her affair, and that it is to D. W. 's advantage to abide by her request.

Since returning from New York I have gone out to the ranch and looked it over. It is entirely different in character than that in which I am interested, and I very much fear would be of no great value as a subdivision for cabin sites. The Lopez Canyon, which is the adjacent property to it, consists entirely of wooded slopes and canyons with water, so that it is ideally situated for subdivision purposes.

As a general proposition my bank sets an appraisal of $300.00 an acre, and will loan to a party with whom I am dickering, 40% of that amount on a first mortgage. This of course, would cut us short. The San Pedro property taken with it, I could probably get around $50,000.00 on a mortgage.

Because of the condition of the real estate market here, it is rather a difficult proposition. I do not wish to put D. W. in a position of having to pay all sorts of bonus and charges, because I feel that the property should be worth it. I am however, negotiating and I hope before many days to be able to wire you a definite proposition. I will at least try my best. I feel that your decision not to sell at this time is a very good one, because the property has a very bright future, as I see it.

Mr. A. M. T. Sanshaf. - # 2- July 19th, 1926.

I am somewhat curious to know whether or not you are going to have me proceed with the Forum matter. I do not desire to be a nuisance, but stockholders' liability suits are quite long and take considerable time in preparation, and if we are going to bring suit I feel it to our advantage and best interest to file it as quickly as possible.

With kindest regards to yourself, as well as to Mr. Grey and D. W., I am,

Sincerely yours,

Loyd Wright.

LW/AG

FIRST NATIONAL PICTURES INC.
GENERAL OFFICES
383 MADISON AVENUE, NEW YORK

July 20, 1926.

Mr. Albert H. T. Banshaf
Bush Terminal Bldg.,
130 West 42nd Street,
New York City, N. Y.

Dear Sir:-

We have your letter of July 13th in re: the expiration of our distribution rights to the D. W. Griffith subjects, THE IDOL DANCER and THE GREATEST QUESTION.

With respect to the return of the domestic negatives of these subjects, please note that we were at no time in actual possession of the negatives of these pictures as the prints were made up at the D. W. Griffith Laboratory.

As regards the foreign negatives, we are taking steps to return these.

In the matter of the positive prints which may be remaining in our exchanges throughout the U. S. and Canada, will you please advise whether such positive prints are to be returned via freight or express. It would also be well to ascertain whether the shipper or the consignee is to stand the cost of transportation.

We will not be in a position to take further action in the matter until such time as we receive a reply to the above inquiries.

Very truly yours,

S. M. Shernow
PRINT DIVISION
DEPARTMENT OF DISTRIBUTION.

SMS/HK

46

July 30th 1926.

S.M.H. CORPORATION

to

D.W.GRIFFITH INCORPORATED, Dr.

- -

Memorandum Bill

To six month's interest due on August 4th

on Mortgage of $67,000. - - - - - - - - - - - - - - $ 1,675.00

RECEIVED PAYMENT

July 30th 1926.

EDGEWATER POINT, INC.

to

D.W.GRIFFITH INCORPORATED, Dr.

- -

Memorandum Bill

To six month's interest due on August 4th 1926
on Mortgage of $355,000. - - - - - - - - - - - - - - - $ 8,875.00

RECEIVED PAYMENT

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

July 20, 1926.

Mr. Emil Courts, Jr.,
100 N. 32nd Street,
Louisville, Ky.

Dear Sir:

Replying to your recent letter, Mr. Griffith wishes me to advise you that it is impossible for him to comply with the request contained therein.

Very truly yours,

Secretary to Mr. Griffith.

July 20, 1926.

Mr. Calvin Harris,
Hotel San Remo,
New York City.

Dear Sir:

Mr. Griffith wishes me to acknowledge your letter of July 11th and to thank you for calling the story "Big Rabbit" to his attention. However, due to the fact that he is at present fulfilling his contract with the Famous Players Lasky Corporation, all material for possible production by Mr. Griffith must be submitted to the Famous Players Lasky Corporation for consideration, and they in turn submit to Mr. Griffith any material they consider suitable for his production.

If you so wish, you may submit your story to the Famous Players Lasky Corporation, advising them that you consider it a suitable vehicle for Mr. Griffith.

Very truly yours,

Secretary to Mr. Griffith.

July 20, 1926.

Mrs. F. R. Howe,
918 President Street,
Brooklyn, N. Y.

Dear Madam:

If you will be good enough to call at this office, to-morrow, July 21st at about 12:30, I will arrange an appointment with Mr. Griffith for you.

Very truly yours,

Secretary to Mr. Griffith.

HAMILTON NATIONAL BANK

[illegible] WEST [illegible] STREET
NEW YORK

[illegible]

July 24, 1920.

Mr. Albert H. [illegible] Hanshaf,
Secretary, D. W. Griffith, Inc.,
1470 Broadway,
New York, N. Y.

Dear Mr. Hanshaf:

Mr. Doty has told me of his further talk with you in connection with your desire to renew the $20,000 obligation of your company.

Our Discount Committee feel that the original loan was made after considerable thought and the terms and conditions were reduced to a definite contract.

We already possess all the rights and collateral which your company has, but you ask us to surrender the claim on the Famous Players-Lasky funds which would liquidate the indebtedness. It is very evident that the other collateral is not liquid nor sufficient to justify the suggested loan of $20,000 on that part of our security and we feel that having permitted the payments to lapse for a period of sixty days you should at once resume liquidation of the account from the proceeds of the pictures you are distributing for our account.

Our contract calls for the payment to us of all proceeds of such pictures, but thus far we have not received any such payments. We must ask that you resume payments of $1,500 per week, effective at once.

I am returning the note which you left with Mr. Doty today and a new note should be drawn at once covering the weekly installment arrangement above outlined.

Yours very truly,

A. H. Emery

President.

Enc.

BY MESSENGER.

FORM 201 (8) 1-20-20 C.C.

PAYABLE IN FUNDS CURRENT AT THE NEW YORK CLEARING HOUSE

$20,000.00 New York, 9 22 6 1926

_____ after date, without grace the undersigned, for Value received, jointly and severally promise _____ to pay to the HAMILTON NATIONAL BANK of New York, or order, at the office of said Bank in the City of New York, Twenty thousand _____ Dollars with interest at the rate of _____ per cent per annum, having deposited and pledged with the said Bank as collateral security for the due payment of this note and of any note given in extension or renewal thereof and of any and all other obligations or liabilities of the undersigned or any of them to said Bank, due or to become due, absolute or contingent, or now or hereafter contracted or existing, the following property:

_____

_____

_____

_____

of an estimated market value of _____ Dollars

The undersigned hereby jointly and severally agree _____ to deposit with the Bank such additional collateral security as may from time to time be demanded and in default thereof this note at the option of the Bank or of its President or Cashier shall become due and payable without further notice.

Upon the non-payment of this note or of any of the aforesaid obligations or liabilities, or upon the non-performance of any of the agreements in this note by the undersigned or any of them, then the principal of this note and/or the whole or any part of any or all of the aforesaid obligations or liabilities of the undersigned or any of them shall mature at the election of the Bank upon demand or by presentation thereof for payment; and in any such event the Bank shall have the right to sell, assign and deliver the whole or any part of the property hereinabove specifically described and/or of any property substituted therefore and/or of any additions thereto and/or of any other property of the undersigned or of any of them in its possession at any time, or times either at the New York Stock Exchange or at any broker's board or at public or private sale, either for cash or on credit or for future delivery, without demand, advertisement or notice, which are hereby waived, and to apply the net proceeds to the payment of this note and/or of any or all such other obligations or liabilities of the undersigned or any of them and/or of any or all expenses and/or legal expenses and counsel fees reasonably incurred by the Bank in connection with any obligation or liability of or claim against the undersigned or any of them, accounting for any surplus; the undersigned and each of them remaining liable for any deficiency. Upon any sale as aforesaid, the Bank may purchase and hold the whole or any part of the property sold, free from any claim or right of redemption of the undersigned or any of them, which is hereby waived and released. In case of any sale by said Bank of any of said securities or property on credit or for future delivery, the securities and property sold may be retained by said Bank until the selling price is paid by the purchaser, but said Bank shall incur no liability in case of failure of the purchaser to take up and pay for the securities or property so sold. In case of any such failure, the securities or property may be again sold. The Bank is hereby given a lien, for the payment of this note and of all other claims against the undersigned or any of them or against any firm of which the undersigned or any of them are or is a member, which now exist or which may hereafter arise in favor of the Bank, and of all expenses and of legal expenses and counsel fees reasonably incurred by the Bank in connection with any obligations or liability of or claim against the undersigned or any of them or firm of which the undersigned or any of them are or is a member, upon all property or securities which have been or which shall hereafter be given to or left in possession or custody of the Bank by or for the undersigned or any of them for safe keeping, or subject to further directions or instructions or for any other purpose, and also upon the balance of any account of the undersigned or any of them with said Bank, and this notwithstanding such property or securities may have been or shall be deposited as security for some special purpose. It is also further agreed that any moneys or other property at any time in possession of said Bank, belonging to the undersigned or any of them, or any guarantor or endorser of this note, and any deposits, balance of deposits, or any sums at any time credited by or due from said Bank to any such parties, may at all times, at the option of the said Bank, be held and treated as collateral security for the payment of this note or any other liability of the undersigned or any of them or guarantor or endorser to the said Bank, whether due or not due, and all expenses and legal expenses and counsel fees reasonably incurred by the Bank in connection with any obligation or liability of or claim against the undersigned or any of them or guarantor or endorser, and said Bank may at any time, at its option, set off the amount due or to become due hereon against any claim of any of said parties against said Bank. In case of any exchange of, or addition to the collateral named in this note the provisions of this note shall extend to such new or additional collateral. Upon any transfer of this note or any obligation of the undersigned or any of them, which may be made without notice to the undersigned or any of them or any endorser or guarantor, the Bank may deliver the collateral or any part thereof to the transferee, who shall thereupon become vested with all powers and rights above given to the Bank in respect thereto, and the Bank shall thereafter be fully discharged from any resposibility concerning the said collateral or any part thereof. The Bank may pledge any of the security hereunder (either alone or with other) to the United States or to the Federal Reserve Bank to secure deposits or other obligations of the Hamilton National Bank of whatever amounts. Calls for collateral or any notices to the undersigned or any of them may be made or given by the Bank by leaving same at any address given below or the last known address of the undersigned or any of them, or by mailing same to such address, with same effect as if delivered to the undersigned or any of them in person. It is further agreed that in the event of insolvency of the undersigned or any of them, or the occurrence of anything evidencing such insolvency, or the appointment of a receiver of the property of, or an assignment for the benefit of creditors of the undersigned or any of them, this note and all of the said notes, claims and liabilities shall become and be immediately due and payable without notice or demand of payment. No delay, on the part of the holder hereof in exercising any rights hereunder shall operate as a waiver of such rights.

D. W. GRIFFITH, Inc.

D W Griffith President

Albert R Langlois Secretary

GUARANTY

In consideration of the making at the request of the undersigned, of the loan evidenced by the within note, and of the sum of one dollar, to ....[illegible]..... in hand paid, the undersigned hereby jointly and severally guarantee ..... to Hamilton National Bank of New York, its successors, endorsees or assigns, the prompt payment of the said note, when due, and hereby consent ..... to the terms and conditions of the said note and agree ..... to be bound by the said terms and conditions and consent ..... that the collateral security for the said note may be exchanged or surrendered in whole or in part from time to time, or the time of payment of the said note or any of the security therefor extended, or the rate of interest changed, without notice to or further assent from the undersigned, and that the undersigned will remain bound upon this guaranty, notwithstanding such changes, surrender or extension. The undersigned waive ..... demand of payment from the maker of said note, and also waive ..... notice of protest or non-payment of the said note, and also waive ..... notice of sale in whole or in part of the collateral security held for the said note.

D. W. Griffith X

.....

.....

D. W. Griffith
MUSEUM OF MODERN ART FILM LIBRARY

HAMILTON NATIONAL BANK

[illegible] WEST 42ND STREET
NEW YORK

[illegible]

July 22, 1926.

Mr. Albert H. T. Banshaf,
Secretary, D. W. Griffith, Inc.,
1470 Broadway,
New York, N. Y.

Dear Mr. Banshaf:

Referring to your indebtedness to this bank in the amount of $20,000 in connection with the assignments of Mr. D. W. Griffith, we are agreeable to altering the existing arrangement to the following extent:

During July, August and September, you are to pay to this bank from the funds which you collect for our account and in reduction of the indebtedness $500.00 each week, and commencing with the first week in October reduction of the loan will continue at $1,500. per week.

In the meantime I am going to depend upon you to build in the account sufficient balances to warrant the accommodation extended.

Please acknowledge receipt of this communication and let me have your assurance that the above arrangement will be complied with.

Yours very truly,

H. Emery

President.

July 28, 1926

First National Pictures,
383 Madison Avenue,
New York City.

Attention Mr. Sharnow
Print Division

Gentlemen,

Referring to yours of the 20th inst. in relation to negatives and prints of the IDOL DANCER and THE GREATEST QUESTION, I find that you are correct in stating that the domestic negatives of these subjects are in the possession of D. W. Griffith Incorporated laboratories and note also that you are taking steps to have the foreign negatives returned as requested. As to the positive prints in the possession of your Exchanges throughout the United States and Canada and your inquiry in relation to whether the shipper or the consignee is to stand the cost of transportation, I refer you to the agreement of January 1st, 1919 between Mr. Griffith and the First National Exhibitors Circuit, Incorporated, especially on Page 3, where the following language will be found:

> "At the end of five years from the date of the delivery of the last photo play managed and produced hereunder, the Exhibitor shall return to the Producer, without cost to or payment from him, each photoplay or negatives and all positive prints thereof then in existence * * * "

You will note that this provision of the agreement answers your inquiry. If you desire younmay have the positive prints returned viz freight or express whichever is more convenient for you.

Will you please instruct your Exchange to ship these prints to D. W. Griffith, Incorporated in care of Lloyds Film Storage, 136 West 46th Street, New York City instead of addressing the shipment to 1476 Broadway, as previously instructed.

Yours truly,

RR KM

July 23, 1926

Dear Mr. Epping:

I am enclosing herewith the information which I think will enable you to grasp the situation as it is in England regarding the unplayed business on "Way Down East". I am not sending you all of the Settlement Statements which we received for the reason that the matter does not concern statements of played and earned but only the large amount of unplayed business which is outstanding. Therefore, it would be foolish to send several hundred statements to you taking a chance that they might get lost when they would be of no assistance whatsoever.

However, I have made up, which I have inclosed herewith, a list showing each week's gross rentals as reported on the weekly statements. This list also shows our share of the gross rentals but we are not concerned with them in this case for the reason that the gross reported to us has all been satisfactorily accounted for. This list shows the gross amount of played business on "Way Down East" from the time of its opening in England up to the last statement I have received on June 25th of this year. I have checked this over very carefully with the United Artists in New York and we agree throughout and both arrived at the total reported played business £142,492 - 7 - 10.

You will note that I am also enclosing an original of the "Weekly and Accumulated Contracts Taken Statement" sent to us by the Allied Artists Corporation. This shows the total contracts taken since the release of the picture less any and all cancellations and reductions. Therefore, the difference between the amount shown on that statement viz £159,400 - 9 - 9 and the amount shown on the plain statement £142,492 - 7 - 10 or £16,908 - 1 - 11 should represent the gross amount of unplayed business outstanding.

I have taken this matter up with the United Artists in New York and they have been in communication with England. They advised me that there is a possibility of the roadshows on "Way Down East" which were handled by the Allied Artists being included in the "Contracts Taken Statement". The business on the roadshows totaled about £7,000 but inasmuch as my records received from the Allied Artists are not complete to that extent, I can neither deny nor affirm this but I do know this; granting that it is included in this total there still remains £10,000 of unplayed business which is equaled to approximately $50,000 and

which means a lot to us inasmuch as it represents the largest single item of unplayed business that we have.

I do not know whether you are familiar with the manner in which films are distributed in England but distribution is done on a credit basis just as the ordinary merchandise business in America. For example: An exhibitor will rent a film for $25 and will pay $5 when he plays the picture and the balance he will pay in small amounts sometimes extending to a year. This of course necessitates the Allied Artists' carrying "Exhibitors Accounts Receivable" However, the Allied Artists do not report any business on their weekly Settlement Statements to the producer until it is paid for regardless of whether it is played, that is, each time an exhibitor pays an amount on account it goes on that week's statement and is labeled "on account".

It is therefore my opinion that the greater portion of this $10,000 of unplayed business is not unplayed business but is business which has been played but not entirely paid for and in all probability is represented in a great part in the Allied Artists Corporation "Accounts Receivable from Exhibitors" and I think that an analysis of their "Exhibitors Accounts Receivable" would bear this out.

I am enclosing herewith, a letter which I wrote to Mr. Arthur Kelly, Treasurer of the United Artists Corporation with reference to this matter. You will note that in his reply he expresses that they are of the opinion that there is not $10,000 of unplayed business and that we will eventually find that this amount was absorbed by certain credits which may or may not have been reported to us as played and earned". You will admit that this statement by Mr. Kelly is very vague to say to least and I do know that the credits to which he refers have never been reported to us as played and earned as my enclosed statement will show.

In all probabilities, the Allied Artists will have records to show what the total amount of played and earned on "Way Down East" is to the last date on the enclosed statement and if their total does not equal the same total which I have shown then they have played contracts and received the money thereon which they have never reported to us in any of their weekly statements. This is a very easy matter to ascertain.

I sincerely hope that this information will enable you to find out something definite. I appreciate that at its best it is very involved but it is practically impossible to reduce it to a simple proposition.

With kindest regards to both Mrs. Epping and yourself and expressing the hope that you are having an enjoyable trip, I remain,

Very sincerely,

RAK:IS
ENC.

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At a special Meeting of the Board of Directors of D. W. GRIFFITH, INCORPORATED, held at the office of Albert H. T. Banshaf, 130 East 42nd Street, Borough of Manhattan, City of New York on the 22nd day of July, 1926, at eleven o'clock in the forenoon.

PRESENT: David W. Griffith, President
Albert Griffith Gray, Vice President
Albert H. T. Banshaf, Secretary
Merritt J. Lloyd

constituting a majority of the Board of Directors.

The President called the meeting to order and stated the purpose thereof.

The Secretary presented a written waiver of notice of this meeting, signed by all the Directors, which upon motion duly made, seconded and carried was ordered on file with the minutes of this meeting.

Upon motion duly made, seconded and carried, the reading of the minutes of the last meeting of the Board of Directors was waived.

Mr. Banshaf then stated that arrangements hadbbeen made with the First National Bank of Mamaroneck to secure on behalf of this Corporation a loan from the said Bank.

Upon motion duly made, seconded and carried, the following preamble and resolution were unanimously adopted:

WHEREAS, this Corporation may desire to borrow money from time to time from the First National Bank of Mamaroneck for use in its business, it is therefore

RESOLVED, that the following officers, to wit: President, Treasurer and/or Secretary of this Corporation, or any of them be and they hereby are each given full concurrent power and authority from time to time to borrow from the First National Bank of Mamaroneck on behalf of and upon the credit of this Corporation and to make and deliver the note or other obligation or obligations of this Corporation, such note or obligation to be signed by the President and counter-signed by said Treasurer or Secretary, who are hereby authorized so to do, the same to be in form required by said first National Bank of Mamaroneck and they are hereby further authorized to pledge as collateral for any loan so

made by said First National Bank of Mamaroneck such security or property of this Corporation as may be deemed, in the opinion of the officers, satisfactory to the said Bank or which the said Bank may require and the said officers are hereby authorized and empowered to borrow from the said First National Bank of Mamaroneck the sum of Twenty Five Thousand ($25,000) Dollars and all such sums as may be deemed by said officers or any of them for the best interest of the Corporation, not to exceed, however, at any time the sum of Fifty Thousand ($50,000) Dollars and for such period or periods of time as, in the opinion of the said officers, or any of them, may be for the best interest of the Corporation, said loans to bear interest at a rate of not exceeding 6% per annum.

FURTHER RESOLVED, that the Secretary of this Corporation be and he hereby is authorized and empowered and directed to certify a copy of the foregoing resolution to the said First National Bank of Mamaroneck and affix the corporate seal thereto and transmit the same to said Bank.

Mr. Banahaf then further stated that it would be advisable to reopen an account on behalf of this Corporation with the said First National Bank of Mamaroneck, which account had previously been closed. Whereupon, upon motion duly made, seconded and carried, the following resolution was duly adopted:

RESOLVED, that the proper officers of this Corporation be, and they hereby are, authorized and empowered to open a bank account for and in the name of this Corporation with the First National Bank of Mamaroneck, New York, and that any two of the following officers, viz: President, Vice President, Secretary, Treasurer , Assistant Treasurer and/or Auditor be and they hereby are authorized and empowered to sign any and all checks, drafts or other orders for the payment of moneys, notes or other evidences of indebtedness issued in the name of the Corporation.

FURTHER RESOLVED, that the Secretary of the Corporation be and he hereby is authorized and directed to deliver thethe said First National Bank of Mamaroneck a certified copy of the foregoing resolution, certified over his hand and affix the corporate seal thereto and transmit the same to said Bank.

There being no further business before the meeting, same was upon motion duly made, seconded and carried, adjourned.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Secretary

July 14, 1916.

Mr. Lloyd Ingraham,
416 S. New Hampshire St.,
Los Angeles, Calif.

Dear Sir:

I wish to acknowledge receipt of your recent letter to Mr. Griffith. Mr. Griffith has been away and I have been unable to call same to his attention. However, I will do so immediately upon his return at which time you will no doubt hear from him.

Very truly yours,

Secretary to Mr. Griffith.

PHONE 491

St. Paul's
Methodist Episcopal Church
Middletown, N. Y.

ROBERT A. GREENWELL
MINISTER

OFFICE OF THE CHURCH
EVELYN ROSE
SECRETARY

July 25, 1926

Mr. D. W. Griffith,
New York City.

My dear Mr. Griffith:

I have just learned that you expect to be in Middletown the last of this week, and I am wondering if it would not be possible for you to be here on Sunday evening, August 1st, and speak in St. Paul's Church.

You, of course, would not remember but I met you about a year ago and discovered that we were from the same part of the country. You. I believe, come from Kentucky, I from Tennessee. That makes us near neighbors and is another reason why, if at all possible, you should come to St. Paul's church. The proposed visit would be a splendid thing for our people as well as an excellent opportunity for you to get your message across, as St. Paul's is the largest church in this section of the state.

Hoping it will be possible for you to be with us Sunday evening, I remain,

Yours very truly,

R. A. Greenwell

P. S. Please answer by wire at my expense

St. Paul's Methodist Episcopal Church

West Main and Mulberry Streets
Opposite Post Office

Middletown, N. Y.
Established 1824

O Master, design this Church to bless
This house of prayer, this house of rest
And let this door a gateway be
To lead us from ourselves to thee
—Whittier

Sunday Services

Sunday School 9:45 A. M.
Morning Worship 11:00 A. M.

Epworth League 6:45 P. M.
Evening Worship 7:30 P. M.

Robert A. Greenwell
Minister
114 West Main Street
Telephone 1094

Miss Evelyn Rose
Pastor's Assistant
And Church Secretary
Telephone 391

Book-Cadillac Hotel

DETROIT 7/26/26

D. W. Griffith Inc.
New York City.

Gentlemen: Your action is outrageous. You write that you will send check for $100, and do not send it and then you do not pay the draft on you which I gave to this hotel on the strength of your letter.

Book-Cadillac Hotel

DETROIT

2

I shall at once
start legal measures
to collect this $100.
from you.

Respectfully
Henry Veil

Form No. 15 [illegible]

REPORT OF EXAMINER

Date JULY 26, 1926.

Examined by COMMISSIONER WERRATH. MR. MURELLY.

Time 10:00. Room L.B.

Title of picture "SECRETS OF SATAN."

Submitted by FAMOUS.

Number of reels 10.

1. Approved
2. Condemned in toto
3. Eliminations

Reel 2) Cut 18 flash (Missing Scene)

" ~~3) " " " (" ")~~

" 4) Subtitle God is Love God is Justice Any fool could run things better than that

" 8) Cut 16 flash scenes of nudity

" 6) ~~Subtitle. You must love me, now I will love you more~~

" 9) Subtitle That part which reads He got enough out of you didn't he?

(over)

Is this picture suitable for children?

Reel 12) Eliminate dancing scene (2)
" Drinking Theatre
Subtitle God is love God is justice
What a face

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, FILM LIBRARY

July 26, 1926.

Mr. J. M. Hodges,
1938 Cleveland Ave.,
New Orleans, La.

Dear Sir:

Mr. Griffith wishes me to acknowledge your recent letter and to advise you that he regrets he is unable to comply with the request contained therein due to the fact that the Famous Players Lasky Corporation, according to his existing contract, handle all his casting exclusively.

Very truly yours,

Secretary to Mr. Griffith.

CLASS OF SERVICE DESIRED
DIAGRAM
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER
Patrons should mark an X opposite the class of service desired; otherwise the message will be transmitted as a FULL RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1095A
NO. | CASH OR CHG | CHECK | TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

July 27, 1926.

Day Letter

Rev. R. A. Greenwall
St. Paul's M. E. Church,
Middletown, N. Y.

Thank you for invitation However dates have been changed Will not be in Middletown until first part next week Therefore impossible for me be with you Sunday evening

D. W. Griffith

Chg D. W. Griffith, Esq.

CHARLES F. CATLIN
ATTORNEY AT LAW
[illegible] SEVENTH AVENUE, NEW YORK

TELEPHONE [illegible]

July 30th, 1926.

Albert H. Ranshaf, Esq.,
120 West 42nd Street,
New York City.

Dear Mr. Ranshaf:-

We duly received your favor of the 21st instant enclosing memorandum bill to S.M.H. Corporation covering interest on the Griffith mortgage amounting to $1,675. due August 1st, and I am enclosing herewith check of the S.M.H. Corporation for $1,675. to the order of D.W. Griffith, Inc. in payment of this interest.

Will you kindly receipt and return the enclosed bill?

Yours very truly,

Chas. F. Catlin

Assistant Treasurer.

CFC:MML

EXPORT IMPORT

TRANSOCEAN-FILM-CO.

LONDON PARIS NEW YORK BERLIN

BERLIN SW 48 July 30, 1926

AEH/RH.

Miss Conway,
Griffith Productions Inc.,
1476, Broadway,
NEW YORK CITY.....U.S.A.

Dear Miss Conway, Re: WHITE ROSE.

We have received an offer for the above subject for the rights for Jugo-Slavia, Roumania, Bulgaria, Greece and Turkey of $250 all told. We have asked $800 for the five districts. Even considering the great depression which exists in these countries, we think $250 too little. However, we pass the offer on to you so that you should be informed of what is going on.

You might let us know the lowest figure you would accept for these territories so that we are able to close a deal in case we find another buyer.

With kind regards,

Very truly yours,

TRANSOCEAN FILM CO. G,m.b.H.

A.E. Hubsch.

ALBERT H. T. BANGHAM
JOHN H. PEMBLETON

Bangham & Pembleton
COUNSELLORS AT LAW
RUSH TRAMPOL BUILDING
100 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 7-[illegible]
CABLE ADDRESS
"BANGHAM"

July 30, 1926

Miss C. M. Conway,
c/o D. W. Griffith Corporation,
1476 Broadway,
New York City.

Dear Miss Conway,

I am enclosing check of the Basil Corporation to the order of Mr. Griffith representing his half interest in Canadian receipts on account of distribution of "Fall of Babylon" and "Mother and the Law".

Yours truly,
Albert H. T. Bangham

RR KM

dep 8-1-26
CMC

Performance —
first — Naughton
& Gray interest —
have been named
about having ideas
stolen — but I have a
copyright on Pajama-
so I have said
that I am perfected

My dear Mr. Fifnt
I regret very much
left New York yes-
terday so great ma-
Later on if you
are interested in
my work - which
I shall bring out as
a spectacular

Again thanking you
for courtesy -
Yours
Very truly yours
Amy Brinstowe

Mrs. F. R.
Cazenovia N.Y.
August 1st

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Suite 501-510 Telephone Longacre

FILM ARTS GUILD

500 FIFTH AVENUE NEW YORK CITY

August 2nd, 1926.

GOVERNING BOARD

Ralph Block
Famous-Players
John Cohen, Jr.
N. Y. Evening Sun
Benjamin de Casseres
John Emerson
Robert T. Flaherty
Director "Moana"
Fannie Hurst
S. Jay Kaufman
N. Y. Evening Telegram
Anita Loos
Quinn Martin
N. Y. World
Sidney Olcott
Director
Robert E. Sherwood
Life Magazine

ADVISORY COUNCIL

Palmer Smith,
N. Y. Evening World
George Mitchell,
Film Fun
J. E. McCormick,
First National
William A. Johnston,
David W. Bailey,
Boston Transcript
L. L. Clemans,
Tacoma Ledger
Leah Durand,
Des Moines Register
Helen De Motte,
Richmond News-Leader
Elizabeth M. Kern,
Omaha World
Carlton Miles,
Minneapolis Journal
Gustav Klemm,
Baltimore Evening Sun
Prudence Nicholas,
Des Moines Capital
Burt McMurtie,
Pittsburgh Press
Bradley L. Morison
Minneapolis Tribune
Dolly Wood,
Chicago Herald-Examiner
Frank La Falce
Newark Ledger
Helen Mary Hayes
Lincoln State Journal
Frederick James Smith
Brewster Publications
Miss Marion Fairfax
Miss Hope Hampton

My dear Mr. Griffith:

I have heard from Mr. Grey on the Griffith weeks and I have manoeuvred arrangements in such a way that I have procured the best part of September and Oct. to put in three weeks, with the possibility of a fourth and fifth. The period will be from September 19th to October 9th, with the possibility of running into Oct. 16th and 23rd.

I have had to make a few concessions here and there to the management of the Cameo, but I have arranged 7 playing dates for Broken Blossoms, 5 for Birth of a Nation, 4 for Orphans of the Storm and 4 for Intolerance and 2 for Isn't Life Wonderful? I will most likely take in one or two of your other pictures if the Griffith Weeks extend into the fourth and fifth period.

I am sorry we cannot use ONE AVENGING CONSCIENCE. I had almost promised it to many of our following who have been supplicating for it. But perhaps you will permit us to use it on the occasion of our next subscription performance which takes place on Friday, August 13th. Every member of the intelligentsa swears by it and we would give it special attention as regards presentation and music. Please relent Mr. Griffith for this one occasion and get the reaction of a present-day audience to it.

Regarding the presentation of Intolerance, the musical staff of the Cameo is at your disposal and I will be pleased to arrange a conference for you at your convenience.

I do not see this film listed in the records of the United Artists so that I presume the print belongs to your personally. I am writing to Mr. Grey by this mail to perfect all arrangements so that I may have as much time as possible to lay out and execute my publicity.

I trust Satan and his Sorrows are progressing nicely out of the hell of the cutting process.

Sincerely,

Symon Gould

August 8th 1926.

Messrs. Whitman, Ottinger & Ransom,
120 Broadway,
New York City. Attention Mr. Williams.

Dear Mr. Williams:

I am enclosing herewith Certificate #21 for 600 shares of Class "B" stock of no par value of D.W.Griffith, Incorporated made out in the names of Margaret Mutch and Muriel H.Henning in accordance with our understanding in settlement of their suit against D.W.Griffith Incorporated and Mr.Griffith.

Thanking you for your courtesy in this matter and trusting that on your next visit uptown you will drop in and have lunch with me, I remain

Very truly yours,

AHTB:GDM
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

EXPORT IMPORT

TRANSOCEAN-FILM-CO.

LONDON PARIS NEW YORK BERLIN

BERLIN SW 48 August 3, 1926.

Miss Conway,
D. W. Griffiths Productions,
1476 Broadway, New York.

Dear Miss Conway -

We have here VERSION negatives, viz.,

AVENGING CONSCIENCE sold by Mr Epping?
BROKEN BLOSSOMS " " " "
ONE EXCITING NIGHT Germany sold
ORPHANS OF THE STORM Germany sold
WAY DOWN EAST Germany sold

Please advise us if we may turn these over to United Artists, in Berlin. We are having some difficulties with the fire department, which complains that we have too many films stored in our vaults, and we should appreciate your permission to dispose of these to United Artists.

We also take this opportunity of advising you that we have on hand prints of the following films, and would appreciate your advising us what we shall do with them:

AMERICA Open
INTOLERANCE Sold for Germany Exp 1927
WHITE ROSE Open
ISN'T LIFE WONDERFUL Open

With kindest regards,

Yours very truly,

TRANSOCEAN FILM CO. G.m.b.H.

Emmich

Return Rec'd

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT

PHONE
MAMARONECK 1199

DEVELOPMENT OF
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

370 - 7th Avenue,

N.Y.C.

August 3rd, 1926.

Mr. Albert H. T. Banshaf,
150 West 42nd Street,
New York City.

Dear Mr. Banshaf:-

I am enclosing herewith check of Edgewater Point, Inc. to the order of D.W.Griffith, Inc. for $8,875. being six month's interest on mortgage of $355,000. on the Edgewater Point property due on the 4th instant. I am also enclosing memorandum bill covering this interest charge. Will you kindly return the bill to us duly receipted for our records?

Yours very truly,

Chas. F. Catlin

Assistant Secretary...

CFC:MML

EDWARD G. ZIMMER
ATTORNEY AND COUNSELLOR AT LAW

MCFIRE AND ZIMMER
ACCOUNTANTS - TAX COUNSELLORS
17 John St., New York
Cort 2884

August 3, 1926.

Mr. Albert H. T. Banshaf,
130 W. 42nd St.,
New York City.

Dear Mr. Banshaf:

I assume that to date you have heard nothing in reference to the Griffith, Inc. tax questions now being reviewed by the State Tax Department.

I am indirectly informed that the department is somewhat troubled over the points raised in the briefs which I submitted and which probably accounts for the delay.

However, I assume the delay is satisfactory to you and will therefore await definite action on the part of the tax department.

Yours very truly,

E. G. Zimmer

EGZ:HD

WHITMAN, OTTINGER, RANSOM, COULSON & GOETZ
120 BROADWAY, NEW YORK

CHARLES S. WHITMAN
SAMUEL OTTINGER
WILLIAM L. RANSOM
ROBERT K. COULSON
JACOB H. GOETZ
COLLETT E. WILLIAMS

August 4, 1926.

Albert H. T. Banzhaf, Esq.,
130 West 42nd Street,
New York, N.Y.

Re: Henning v. D. W. Griffith, Inc.

Dear Mr. Banzhaf:

I acknowledge receipt of your letter of August 2, 1926, and Certificate No. 21 for 800 Shares of the Class B Stock of D. W. Griffith, Inc., enclosed therewith.

The stock in question is received in accordance with the agreement of settlement of the above entitled action, and, I believe, completes the settlement between the parties.

I thank you for your suggestion that I have lunch with you when I am in your part of town, and assure you that I will be very happy to do so.

Yours very truly,

Collett E. Williams

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August 4th 1926.

Mr. E.G. Simmer,
17 John Street,
New York City.

Dear Mr. Simmer:

Thank you for your favor of the 3rd inst. As you state, it is more than agreeable to us to have the matter hang fire as long as possible so please let well enough alone.

Thanking you again for your courtesy in this matter, I remain

Very truly yours,

AHTB:GDM

MUSEUM OF MODERN ART FILM LIBRARY

Form 1094

CLASS OF SERVICE DESIRED
TELEGRAM
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER
Patrons should mark an X opposite the class of service desired; otherwise the message will be transmitted as a FULL RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

NO. CASH OR CHG
CHECK
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

August 6, 1926.

Day Letter

Mr. Jesse L. Lasky,
Famous Players Lasky Studio,
Hollywood, Calif.

Many thanks for your most welcome message stop Understand from Mr Zukor you will be able to see picture before showing Am most anxious for this so I can get your suggestions Also hope that next one will be cut and dried on paper before we start work stop Very best regards as ever

D. W. Griffith

Chg D. W. Griffith, Inc.

845 N. Michigan Boulevard
Chicago, Illinois.
August 7, 1926.

Mr. D. W. Griffith
Famous Players-Lasky Corporation
New York City.

Dear Mr. Griffith:-

Having obtained your address from friends of friends of mine in New York, I am sending you a book that I have just written - & see if you

could see it for a motion picture. It is "The Story of the Lynching"

Almost everything in the book is founded on fact. So many young boys are being led into crime lately. They know it in these days — from its being made attractive to them — from its being represented as calling out the spirit of adventure and training — that if someone of you it was — that if someone of you it was time to show the other side of a life of crime: the life in prison.

To show the reform of the story, I am endeavoring to book union from the very first time. There can be no following out the Bible sincerely and we have first the Bible sincerely and we have first a call for the book from India! England, France, Italy, Holland, Germany, Australia, Canada, Chinese, etc. etc. etc. This book

Yours very truly, Y. Chase Beaumont.

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
COURTLAND SMITH
SECRETARY

OFFICE OF THE PRESIDENT

August 10, 1926

Mr. D. W. Griffith
D. W. Griffith, Inc.
1476 Broadway
New York City

My dear Mr. Griffith:

Referring to the discussion in the Board meeting last week relative to the possibility of lessening the publicity of the type referred to in the attached memorandum, this attached memorandum is a copy of the order referred to in the meeting, issued by one of our company members. As suggested in the meeting, it was thought by all that it was advisable that all members give attention in the same direction.

With kindest personal regards and best wishes always, I am

Sincerely yours

Will H. Hays

COPY OF ORDER
ISSUED AT ONE COMPANY STAGES

* * * * *

Please take notice of the following policy which is not subject to deviation or alteration.

Publicity stories, advertising matter, exploitation, propaganda, still or motion picture pictures of any miniature sets or miniature work, patented photographic processes, tricks of the camera, photographic formulas, or incidental intimate theatrical business which occurs on stages, will not be revealed in any manner, shape or form.

Employees are prohibited from publicizing in any manner these secret devices of the motion picture production art.

It is also prohibited to expose the manner in which effects are obtained upon the screen.

We wish to maintain the fanciful and romantic illusion in the minds of the lay audiences. We want to maintain the secret and mystifying ideas of the motion picture studio in the minds of the public. No publicity, artistic or commercial benefit can be obtained by revealing the secret processes of our business. A strict prohibition is therefore directed.

MUSEUM OF MODERN ART FILM LIBRARY

An Unfamed Hero.

THE STORY OF AN UNFAMED HERO. By M. Eleanor Demont. Milwaukee: Morehouse-Publishing Company. $2.

The "unfamed hero" of this story is a convict, sentenced for many years for a crime of impulse that was in reality an act of self-defense. Unlike many of his prison associates, he has no inborn criminal propensities, but is of a deeply spiritual nature that causes him to suffer intensely under the condemnation of the penitentiary. Yet, while his body bears the imprint of his incarceration and he wastes away until he approaches the border line of death, his spirit emerges undaunted from all his trials, and is even uplifted and fortified by sorrow, and his neglected youth, an outcast from society and an object of scorn for respectable citizens, proves himself to have a courage and a force of character that his fellows might envy.

The theme of this story may not be precisely new, but the book bears the imprint of truth and is told with a sympathy, a tenderness and even an enthusiasm that make it interesting throughout. It is, moreover, something more than interesting, for it is a record of spiritual struggles rather than of physical events, and the reader cannot but wonder how many suffering souls such as Miss Demont's "unfamed hero" may be pining and withering unnoticed in greater cells.

August 10, 1926.

Mr. A. H. T. Banshaf,
120 West 42nd Street,
New York,
N. Y.

Dear Mr. Banshaf:

I am calling your attention herewith, to the rights on our pictures in foreign countries which have expired or will expire in the course of the next few months.

I am sending this same information to the Foreign Department of the United Artists Corporation for the reason that they very often receive requests for these rights which have previously been sold and now that some of them are reverting back to us, they are available for re-sale. In this event, I think that the United Artists can get as much as anyone for them. However, before any sale of these old rights are consumated, the United Artists will get in touch with you. In the meantime, I think that the tenants of the rights which have just expired or will expire in the near future, should be advised of the expiration of such rights.

"Way Down East"	Russia & Baltic States	Expires	10/1/26
" " "	Scandinavian Penn.	"	9/30/26
"Orphans"	Russia & Baltic States	"	10/1/26
"One Exciting Night"	Austria Hungary	Expired	8/27/26
	Jugo Slavia	Expired	8/27/26
	Roumania	Expired	8/27/26
	Bulgaria	Expired	8/27/26
	Greece	Expired	8/27/26
	Turkey	Expired	8/27/26
"One Exciting Night"	Russia	Expired	7/12/26
" " "	Poland	Expired	6/29/26

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS

AUGUST 11TH, 1926

Memorandum Re: Famous Players Contract

D. W. Griffith, Inc. already received $16,500 on next picture which has been paid at the rate of $1,500 a week for 11 weeks.

Famous Contract actually became effective on February 14th, 1926. To date, August 11th, 1926, D. W. G., Inc. has received $16,500 from Famous Corporation. This is at the rate of approximately $277,000 per week. Mr. Griffith has been directing for Famous Corporation one and one-half years.

"Sally of the Sawdust":-
Started work on story February 14th, 1925;
First camera day March 9th, 1925;
Last camera day May 22nd, 1925;
Completed June 15th, 1925;
Released August 2nd, 1925.

"That Royle Girl":-
Started work June 20th, 1925;
First camera day July 6th, 1925;
Last camera day September 21st, 1925;
Released December 7th, 1925.

"Sorrows of Satan"- Determination of proper story by both Famous Corporation and Mr. Griffith consumed quite some time; from the time of the release of "That Royle Girl" or December 7th, 1925, to the time that "Sorrows of Satan" was actually decided upon or about the latter part of January 1926. Work was then performed on the story from that time until March 1st which was the first actual camera date. The picture has just been completed.

Weakness of Present Contract

The present contract makes no provision for compensation between periods of actual shooting even though Mr. Griffith is actually working on the production. The greater of these two periods is that prior to production which is caused by the inability of the Famous Corporation to pick a suitable story for Mr. Griffith. A proposed adjustment of this situation would be:-

To compensate D. W. G., Inc. for the services of Mr. Griffith at the rate of $250,000 for each big picture and at the completion of each picture, it is obligatory on the part of the Famous Corporation to have a suitable story ready for Mr. Griffith for his next production; if they fail to have this story ready, they are to compensate Mr. Griffith during this period of idleness at a rate to be decided upon, until a story is actually chosen. This compensation referred to is not to apply against the amount to be paid for Mr. Griffith's services on the next production directed by him. In this way idle time which has heretofore been so extensive, will be greatly eliminated.

Another proposed adjustment of the existing contract is in regard to the 16th paragraph - subdivision "B" which treats of a bonus payable to Mr. Griffith in the event of negative costs being less than the budget amount or a penalty charged to him in the event that negative costs exceed the budget allotment. This paragraph should be eliminated altogether or changed so that each picture should be considered individually and not so the penalty on one picture might apply against the profits of another but that the penalty on one picture can only apply against the profits on that same picture. If a picture did not show a profit, the penalty account for that picture would be considered closed; for the reason as illustrated below:-

"Sally of the Sawdust" from a tax-office point of view will make a very satisfactory profit of which 50% is due D. W. G., Inc. D. W. G., Inc. share of this profit will ultimately amount to at least $50,000 or $60,000.

In the case of "That Royle Girl" the costs exceeded the budget amount to such an extent that D. W. G., Inc. was penalized to the extent of $60,000. The picture will never make enough for D. W. G., Inc. to absorb this penalty; on the other hand, it will not show a loss to the Famous Corporation. Nevertheless, the profits which accrue to D. W. G., Inc. on "Sally of the Sawdust" will be recouped by the Famous Corporation to liquidate the penalty on "That Royle Girl" thereby causing the following condition to exist:

The Famous Corporation will not lose anything on "That Royle Girl" their having at this time almost received the cost.

The Famous Corportion makes a very substantial profit on "Sally of the Sawdust" which will ultimately exceed $200,000 and out of this profit D. W. G., Inc. receives nothing owing to the penalty above referred to.

Memorandum and
suggestions Re:
Farmers contract
Prepared for me.
Grey 8/11/26.

178

August 11th 1926.

Mr. Loyd Wright,
Currier Building,
Los Angeles, California.

Dear Mr. Wright:

I am sending you herewith check to your order for $250., retainer in the case of Griffith, Inc. vs. Forum Theatre, et al. As per our agreement, which I believe was that the Company was to pay you this to cover the initial cost and you were to carry on the litigation on a twenty-five (25%) percent contingent basis. If I am not correct in my memory please do not hesitate to give me your views on the subject.

Trusting that you will be able to recover a substantial amount in this case, I remain, with kindest regards

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART

116A

August 11th 1926.

Mr. Loyd Wright,
Superior Building,
Los Angeles, California.

Dear Mr. Wright:

The attorney for Mrs. S. has been hounding me for a payment on account of our proposed settlement and I am therefore writing to see if you can report progress relative to obtaining a mortgage on the ranch. I think it would be far better, as wired to you, to limit the application for loan on the ranch only! and we will try to get along as best we can with the sum so obtainable.

Any information you may have regarding this matter please wire me.

Thanking you for your assistance, I remain

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Lillian Gish

August 14th, 1926.

Secretary to
Mr. D.W. Griffiths,

Dear Madame,-

Miss Lillian Gish has requested me to forward the enclosed letter, for Mr. Griffiths' perusal. It was sent to her during her recent visit to London, and has already been acknowledged by her.

Truly yours,

P. Moir

Secretary.

Form 1204

CLASS OF SERVICE DESIRED
TELEGRAM
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

NO. | CASH OR CHG | CHECK | TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Aug. 14, 1926.

C A B L E G R A M

Deferred Rate

John Epping
Hotel Savoy
London - England

They have agreed pay fifty but profit sharing percentage not decided on yet stop Send by first boat your power of attorney to Sunshaf sworn to before United States Consul authorising him act for you in sale Regards

Griffith

Chg D. W. Griffith, Inc.

Form 1204

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1450 Broadway, New York ALWAYS OPEN

220N ALM 21

STANDREWS NB 106P AUG 14 1926

D W GRIFFITH

535

ASTOR HOTEL NEWYORK NY

MANY THANKS FOR TELEGRAM WILL BE AT RITZ NEWYORK ABOUT MONDAY AUGUST TWENTY THIRD STOP WILL LOOK FORWARD TO SEEING YOU

BEAVER BROOK

1255P

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

Mr. D. W. Griffith

To [redacted]

Date August 16th, 1926

Lebedoff is sailing from Europe on the twenty-first.

J. J. BUTLER

JJB-G

302 W. 22nd St.
New York, N.Y.

16th August, 1926.

Dear Sir,

About three weeks ago when in Pittsburgh I heard you speaking over the radio from the studio of the Eveready Battery Company. Will you allow me to say with what pleasure and delight it was I heard you tell, when closing, of

your faith and hope that the films, with other great instruments such as the press and transportation, will eventually bring all men together in a splendid brotherhood of nations. Just as there is no longer "North" or "South", no longer "Yanks" or "Rebs", "Frogs" or "Jaws."

In 1914 when I was 17 I left school in this country and went over to join, rather ran away, to join the British Army serving in France

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

time in the Pacific campaign with Farragut. In the Examination of the War Department saw me through Cambridge University in Sciences, but since that time, like yourself a few years past came here, & have been more or less steadily starving to death in New York attempting to earn my own living.'

At least two years ago I was on the point of writing to you to ask for an appointment. Your over descriptions, but especially the delightful sense of your voice if you will allow me to say so, impelled me to do so now. I am therefore venturing to write now to ask if you would be so kind as to give me an appointment with a view to

getting a fair or a satisfactory deduction of such a position appears and to which I might be entitled.

I would add that my age is 39 now, and the athletics in which I suppose I am most proficient are rowing, polo, swimming and fencing, although I need hardly say it is some time since I have been able to do these things, but I can take to think, for instance, that if after rowing 500 miles, and fighting in Palestine, in a little over three weeks one cannot ride one never would be able to.

Yours faithfully,
J. R. H. Cruikshank.

D. W. Griffith, Esq.,
New York, N.Y.

August 19th 1926.

Transocean Film Co. G.m.b.H.
Linienstrasse 72 & 74
Berlin S.W.68
Germany

Gentlemen:

We wish to advise that distribution rights for "ONE AMERICAN NIGHT" heretofore sold through you to Royal Film Corporation covering the territory of Finland, Estland Lettland, Litauen and Soviet Russial, pursuant to copy of contract dated July 12th 1923, which you forwarded to us expired on July 12th 1926

This also advises that pursuant to a certain other contract with Messrs. Lochfilm for the same picture for the territory of the Republic of Poland has also expired on June 29th 1926.

Will you kindly immediately proceed to have the positive prints heretofore delivered to these concerns returned to you and advise us of such fact.

Your prompt attention to this matter will be appreciated.

Very truly yours,

D.W.GRIFFITH INCORPORATED

By_____

Secretary,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

M. E. HARRY
41 Nassau Street
New York

August 20, 1926

A. H. T. Banshaf, Esq.
130 West 42nd Street
New York City

Dear Mr. Banshaf:

I am told that in a case in the Federal court, which seems to me to have been the case that you have against Jolson, the defendant's attorney said that he had authorities which showed that where suit is brought for breach of contract and a very large sum of damages is asked as a lump sum, and the amount of damages does not appear by reference to the contract, the plaintiff will be compelled to furnish a bill of particulars showing the theory upon which he computed damages at the specific sum demanded.

Was this your suit? If so, will you let me know the name of the defendant's attorney, or better still, obtain from him the names of the cases referred to by him. I have no doubt that if the memorandum was submitted to the Court a copy was served upon you or your attorney, in which event I would like very much to see it.

I have a suit, in which you are not interested, where the facts raise the same question, and being a lazy man by nature I apply to you as the most direct method for obtaining the information.

Sincerely yours

MEHohm
c

MEH:c

20 Chester Road
Ridley Park
Pa.

845 N. Michigan Boulevard
Chicago, Illinois
August 21, 1926.

Mr. D. W. Griffith
485 Fifth Avenue
New York City.

Dear Mr. Griffith:—

When I send a letter to you several weeks ago accompanying a book of mine, "The Story of an Unfamed Hero," I

(Including insurance)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

think that I neglected to enclose the stamps for you to return it, unless you feel that you can produce it.

Pardon the oversight. Please find the stamps enclosed now.

Yours very truly,

N. Eleanor Dressel.

ATTORNEYS & COUNSELLORS AT LAW
GEORGE F. HARRISON
H. L. MALEVINSKY
ARTHUR T. VANDERBILT
JOSEPH W. MESSMUTH
RICHARD J. HARRAY
ARTHUR H. WALSH
EDWARD S. RAFTERY
BENJAMIN PEARCE

IN RE THE RISE AND FALL OF THE CONFEDERACY.

Aug. 31st, 1936.

Albert H. F. Banshaf, Esq.,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf: -

You will, I hope, recall the conversation which we had at your office some days ago, in which I spoke of the interest which my uncle, General C. Irvine Walker, of Charleston, S. C. had shown in the announcement that Mr. Griffith planned to make a picture to be entitled "The Rise and Fall of the Confederacy; and in which I also spoke of my own thought that possibly General Walker could be of very material assistance in connection with this picture by reason of his active participation in the events to be portrayed and first hand knowledge of customs, costumes, etc. prevailing at the time.

General Walker is now the senior ranking Confederate officer alive in South Carolina. He served throughout the civil war in the Confederate army, both on the western and on the northern front unless I am much mistaken. At the close of the war he was a Lieutenant-Colonel in active charge of a regiment. His interest in everything relating to the civil war has probably been the foremost interest in his life. He has ever been active in all matters concerning the veterans, and is Honorary Commander in Chief, for life, of the United Confederate Veterans. He was largely responsible for the famous Gettysburg Reunion of veterans on both sides a few years ago, being perhaps more instrumental in arranging the affair and bringing it to a successful conclusion than any other Confederate Veteran.

He has been during a number of years past a writer on various subjects connected with the Civil War, and was recently commissioned by the Legislature of South Carolina to prepare for the state a history of the part South Carolina played in the war, as evidenced by a resolution of which I am enclosing a copy.

My thought has been that General Walker could be of very great assistance in the preparation for the making of Mr. Griffith'c Confederacy picture, along the lines of the gathering of material and making certain of accuracy in costumes, manners, and the like, as well as the actulal appearance of prominent individuals who would necessarily be impersonated.

I should be glad if you would bring this matter to the attention of Mr. Griffith. General Walker, who is now over 80 years of age, is retired, but very active in writing, lecturing, etc. on confederate subjects. He would probably be in a position to devote considerable time to rendering such assistance as he could.

A thought in my mind has been that the preparation of scenario and getting re dy to shoot would probably require visits to the scenes of the events to be portrayed, and the presence of one who was there when the events occurred and took prominent part in them would unquestionably serve to aid in attaining historical accuracy.

In case Mr. Griffith should be in any interested, General Walker's address is

General C. Irvine Walker,
60 Tradd Street,
Charleston, South Carolina.

However, he can easily be reached through me at any time, and knowing how interested he would be I should be glad to do any thing which might promote his having an actual connection with this picture.

I have thought that the matter is one which is properly brought up at this time, even though you have told me that Mr. Griffith has temporarily laid aside the Confederacy picture, for the reason that collection of data, etc., if often done long in advance of the actual shooting of the picture, and the few remaining veterans of the civil war will probably not be with us much longer. Hence it might be desirable to utilize them while they are still available.

Thanking you for your courteous reception and attention when I called, I am

Very sincerely yours,

J M Symonds

This resolution was passed by the senate of South Carolina, the necessary appropriation was made, and the history has been prepared by General Walker and is now awaiting publication appropriation

RESOLUTION

Whereas, we believe that a true and correct history of the part played by South Carolinians in the Confederate War should be written and preserved not only as a tribute to the past, but as an inspiration to the future; and,

Whereas, it is due the veterans who risked their lives for their State in their heroic deeds of bravery and to the descendants who cherish their memories; and,

Whereas, it would seem proper that this history should be written by one who participated actively in this conflict, one who is capable of gauging the facts and stating with truth the incidents as they transpired on the field of battle; and,

Whereas, General C. Irvine Walker was a field officer in active charge of a regiment at the close of the war, and has the data in hand to compile such a history. He has written several books, is a man of scholarly attainments and eminently qualified for the task; *therefore*,

Be it Resolved by the Senate of South Carolina. That General C. Irvine Walker, of Charleston, South Carolina, be. and he is hereby, requested to prepare and compile such history of the Confederate War as relates to South Carolina, and that said manuscript be filed with the State Historical Commission for publication at such future time as the State may elect.

Frederick Lawrence

Hotel Grenoble
56th St. & 7th Ave.
Tel. Circle 0909.

New York, Aug. 23, 1926.

Mr. D. W. Griffith,
1476 Broadway,
New York City, N. Y.

Dear Sir,-

Because of the fact that your name is mentioned in my communication to Mr. Zukor, I am mailing you a copy of the letter for your personal information.

Faithfully yours,

Frederick Lawrence

Frederick Lawrence.

Frederick Lawrence

Hotel Gramble
56th St. & 7th Ave.
Tel. Circle 0909.

New York, Aug. 23, 1926.

Mr. Adolph Zukor,
President Famous Players-Lasky
Corporation,
485 Fifth Ave.,
New York City, N. Y.

Dear Sir,-

I desire to bring to your notice the following statement of facts, and respectfully request that you give them your immediate attention:-

On April 29, 1926, Miss Mary Freeman, secretary to Mr. Verne Porter, informed me that she had obtained from Cosmopolitan Productions a scenario entitled "Florence Nightingale," which scenario was written by myself during April and May, 1924. This action of Miss Freeman was in accordance with my consent. Miss Freeman requested me to leave the scenario with Mr. Porter for a few days, with the object of its possible sale to Famous Players-Lasky, and I consented to do so.

From time to time I made inquiry as to the status of the scenario and was informed that it was still under consideration, but that no definite decision had been arrived at.

On July 6, 1926, I received my manuscript back with word from Miss Freeman to the effect that it did not seem to fit in with Famous Players-Lasky just at that time.

August 3, 1926, I received a telephone call from Mr. Porter requesting me to visit him at his office at four o'clock the same afternoon. Mr. Porter, at our meeting, informed me that Famous Players-Lasky and D. W. Griffith had arranged to produce "Florence Nightingale" under Mr. Griffith's direction. Mr. Porter requested me to again send in my scenario, and in addition requested me to write and hand to him data concerning actual facts, (not fiction), in the life of Miss Nightingale. Mr. Porter also told me that he would like me to do additional writing on the picture at the Astoria studios. I informed Mr. Porter that I held myself ready to perform any neccessary work provided a financial arrangement should be reached. The finances were left open for future discussion.

August 5, 1926, I sent my scenario back to Mr. Porter, in accordance with my agreement of August 3.

August 9, 1926, I forwarded the biographical data to

Mr. Porter, receipt of which was confirmed August 17.

I have endeavored by mail and telephone to make contact with Mr. Porter since our conference, in order to arrange the financial angle of the business, but have been unable to do so.

This morning, August 23, I called at 485 Fifth Ave., and was informed that Mr. Porter and Miss Freeman had resigned. From an inner office a boy brought word that "Mr. or Miss, (I did not catch the name), can't do anything for you."

From this statement it is manifest that I have no recourse but to bring the whole subject to your notice, and request that you appoint some responsible official or executive to straighten the matter out with me.

I do not desire you to infer that I am implying unethical conduct against either Mr. Porter, Miss Freeman, or anybody attached to your organization, or against the Famous Players-Lasky Corporation. I am convinced that the matter has arrived at the pass described through the resignation of Mr. Porter and Miss Freeman, and that it will now work out satisfactorily to all concerned.

I earnestly request that you give this matter your earliest consideration.

Faithfully yours,

Frederick Lawrence.

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August 26th, 1926.

M. E. Harby, Esq.,
21 Nassau Street,
New York City.

Dear Mr. Harby:-

In accordance with your request, I am pleased to inclose herewith copies of the memorandum submitted by the attorney in relation to the demand for the Bill of Particulars in the Jolson case.

I trust you will find the papers satisfactory for your purpose.

Sincerely yours,

AHTB:SF
Encl.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

August 24, 1926.

Captain J. L. H. Quackenbush,
308 West 82nd Street,
New York City.

Dear Sir,

Mr. Griffith wishes me to acknowledge and thank you for your very kind letter of August 16th. He further wishes me to explain to you that according to the terms of his present contract with the Famous Players Lasky Corporation, all the casting for his productions is handled by their Casting Director, Mr. Cohill.

Mr. Griffith suggests that you communicate with Mr. Cohill at the Famous Players Lasky Studio, 6th and Pierce Aves., Long Island City regarding the possibility of obtaining work with Mr. Griffith's unit. However, Mr. Griffith is just now finishing his production "The Sorrows of Satan" and will not start work on his next picture for about six or eight week. In the meantime, though, you may be able to obtain work with one of the other units now producing at the studio.

Very truly yours,

Secretary to Mr. Griffith.

Form 1458

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

If none of these three symbols appears after the station designation, the message will be transmitted as a telegram. Otherwise, the character indicated will be inserted preceding the text.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

If none of these three symbols appears after the station designation, the message will be transmitted as a telegram. Otherwise, the character indicated will be inserted preceding the text.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

FAMOUS PLAYERS - LASKY CORP.

20 SNH 40

SYRACUSE NY AUG 23 1926

D W GRIFFITH

FPLC NYC 304P

CAN YOU NOT ARRANGE TO COME WITH MISS DEMPSTER IF SO WILL BE GREATLY FAVORED CAN LEAVE NEWYORK SUNDAY NIGHT RETURNING ON EMPIRE STATE EXPRESS MONDAY AFTERNOON AT FOUR PM ARRIVING IN NEWYORK ABOUT TEN THIRTY MONDAY NIGHT REGARDS ANSWER

JOHN H WALRATH

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Bernhof

From Mr. Gray

Date June 26, 1929.

Time

Reply to

Dear Mr. Bernhof,

Attached hereto is draft of a letter which I contemplate sending to Mr. Suker. Mr. Griffith has seen same and it meets with his approval. Will you kindly look it over and once, and return to me with any comments or suggestions, so I can have the letter sent out immediately. Thank you.

Please make all replies on back of this memorandum.

August 26th, 1926.

Messrs. O'Brien, Malevinsky & Driscoll,
120 West 42nd Street,
New York City.

<u>Attention Mr. Driscoll</u>

Dear Mr. Driscoll:

I am returning the plaintiff's and defendant's memoranda submitted in connection with motion for bill of particulars in the Jolson case.

Thanking you for your kindness in this matter, I am

Sincerely yours,

RCA:SF
Encl.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS CORPORATION INCOME TO 9/26/46

Griffith Share Associated Loss	$17,668.91
Griffith Share "Romance" Loss	18,787.47
Due U. A. C. on Retroactive Commissions (2½% d.d.)	26,119.48
	$56,415.80
Cash Retained by U.A.C. to Apply Against This	50,829.66
They Must Still Recover	$ 5,586.14

PARIS IS GETTING THE DEVIL NOW

Satan Is the Centre of Many Plays and Some Big-Seller Books Have Him as Title and as Theme

And in Addition Devil-Worship Is Being Practiced at Subterranean Services —Writer Attends Rites

By Pierre Van Paassen
Bureau Staff Correspondent of The Evening World
Copyright, 1931 (New York Evening World), Press Publishing Co.

PARIS, Aug. 25.—Next to the eternally fascinating subject of woman, a less delectable and choice theme is intriguing and thrilling the Parisian public these days.

The second topic is hardly any younger than the first in human interest. It cropped up in humanity's infancy—in the Garden of Eden, to be exact. And it has never since that moment relaxed in interest and influence in human affairs.

It concerns the Devil. More plays are being given on the Paris stage with Satan as their milieu than in any other, with the exception perhaps of the ever-recurring love triangle subject. And some of the most epoch-making books of to-day are concerned with nothing else but the Devil, devil worship, research in Satanism and mediæval sabbatical rites.

To a few of the initiated there is also an opportunity in this city to attend subterranean services, where the Devil is worshipped and where strange and weird rites are performed for the glorification of the Evil One.

TWO DEVILISH BOOKS

Interest in the Devil as a personal, living force was revived this year with the publication of two books, of a totally diverging character. The first, "Satan Leads the Dance," by George Anquetil, was nothing but a resume of the specimens of pornography occurring in works of modern and ultra-realist novelists.

Though this work created a sensation and is running at present in its 170th edition, another book with a far more serious intent caused a surprise in intellectual circles.

Its title is "Under Satan's Sun" and its author is Georges Bernanos. Bernanos is a believing Christian, an orthodox Catholic. His book is the old theme of the battle between good and evil, but evil is personified in an actual Devil, a living personality. Not the grotesque and weird conception of the Middle Ages, with horns and forked tail, moving in a cloud of sulphur and smoke, but a force who is consciously working in society, destroying souls and dragging them to perdition and despair.

The book was subjected to the closest inspection by the Catholic Church authorities, but it was not placed on the Index, even though the subject deals with the trials and temptations, the storm and stress in the soul of a young priest.

Investigating the extent of Devil belief in this city, I found that Parisians go even further than the peasants of the Flemish villages. These peasants, generally accredited with a strong amount of superstition and credulity, at least turn in awe and fear from any contact with the king of the nether regions. If it is known that a werewolf or evil shape is hovering over a country road the peasants will religiously avoid that section of the country.

Certainly on the contrary, or not so long ago, Devil worship was a literal issue. There are two places in Paris where devil worship takes place. If they are shown to the public they are interested as harmless meeting places of psychic students or because some of the most influential men and women of Paris are not averse to participating at the sinister services.

These services have nothing in common with the description of so-called mediaeval sabbaths, described by witches when pressed to tell the details of their dealings with the Devil. It should not be forgotten that these unfortunate women supplied the details under the most cruel torture.

In one of the cases situated near the Gate of Vincennes, only introduction and strict personal vouching by members will gain you an entrance. The room is several feet below ground and must be on the level with the subway.

When we visited this "Temple of Satan" the priest began his rites by executing a whirling, frenzied dance. The room, draped in black, was illuminated by burning wax tapers. There was an altar on which burned incense. Watching the priest with a spellbinding fascination, one could see the perspiration streaming from his naked body. While twisting and whirling around, he emitted at intervals unusual groans and yells.

All at once he fell on his face and began to mumble a sort of litany. At the same time the sound as of a great wind filled the underground sanctuary. Yet, although the curtains on the wall flapped up and down in the breeze and one instinctively dropped one's head in the direction whence came the breeze, the flames on the tapers did not even flicker.

Suddenly in that half gloom, there were faces, unmistakable, huge and unearthly. They were malignant faces. One shuddered in horror at their approach and shivers of fright ran down one's neck. The fakir kept up his monotonous recitation in an unknown tongue and the faces took more definite shape. They were of a bluish hue with burning eyes.

Just when this writer was contemplating ignominious flight the priest jumped up and the hallucinations disappeared. There were with me several men who have not the least tendency toward belief in supernatural things, but they all had seen the ungainly visions and had experienced the same terror.

DEVIL ON STAGE, IN FILM

"The Beauty of the Devil" is one of the most successful farces now being played on the Boulevard des Italiens. "Devil-Worshippers" is a realistic film that draws thousands of spectators each day.

"Satan Grins" is the title of a book that pictures the Devil as a supreme spiritual power forever battling against Goodness.

The writer would have us believe, like St. Paul of old, who said that "Satan went round like a roaring lion seeking whom he might devour," that the Devil takes on different shapes in different epochs of history.

But his aim is always the same: viz., to lead souls astray, to entangle them hopelessly in sin and misery, and then to drag them down to perdition. In our day His Satanic Majesty, according to this author, seems to have equipped himself with a new device. That device is jazz.

Yet another book that is stirring up considerable controversy is "The Triumph of Satan," by Albert Pfu. It is apparent, however, that this author, wishing to benefit by the vogue for Satanic subjects, has tried to inject a mass of propaganda into the discussion. His book is anti-religious.

Other books on kindred subjects, but all getting their share of discussion and interest, are: "The Devil's Age," "Satan Is King," "Manifestations of Satan Throughout the Ages" and "The Mediaeval and Modern Sabvath," being a treatise on devil worship and the black mass, as practiced in Toulouse in the seventeenth century.

C O P Y

August 30, 1926.

Mr. Adolph Zukor,
Famous Players Lasky Corporation,
485 Fifth Avenue,
New York, N. Y.

Dear Mr. Zukor,

Referring to conversation with Mr. Griffith and myself, relative to past and future contracts, it is understood that Mr. Griffith is to make "The White Slave", same to be treated as a "large picture", for which he is to receive $300,000, and the Griffith Corporation its usual percentage of the profits. This will complete the pictures to be made under the contract of June 10, 1925. In addition to this, Mr. Griffith is to make one more picture, based on the life of Flossence Nightingale, for which he is to receive $225,000 and D. W. Griffith, Inc. 20% of the net profits.

It is further understood that when the negative of "The White Slave" is turned over to the laboratory if the Nightingale story is not prepared and ready for Mr. Griffith at that time, Mr. Griffith is to receive his weekly salary of $6,000 per week until such time as the story is ready for him, and such salary is not to be applied against the $225,000 above mentioned.

Relative to the contract covering "Sally of the Sawdust" and "That Royle Girl" which states that they are to be treated as "small pictures" the cost set for each picture was $350,000, of which $100,000 was Mr. Griffith's salary on each picture. In addition to this, the contract contains a clause stating that Mr. Griffith is to receive 20% of the profits, and if the pictures cost less than $350,000 each, Mr. Griffith was to receive 20% of the difference between the production cost and $350,000. On the other hand, if the cost was over the allotted amount of $350,000, Mr. Griffith was to be charged with 20% of the amount over that figure, if he did not obtain the consent in writing of the Famous Players Lasky Corporation for such overage. I want to call your attention to "That Royle Girl", the negative cost of which, as reported to us under date of Feb. 26, 1926, was $597,885.60. This is an overage of $247,885.60, of which 20% is $49,577.12. It is true that Mr. Griffith did not obtain the consent of Famous Players Lasky Corporation in writing for this overage of $247,885.60, but it is also true that Mr. Lasky, Mr. Wanger, and Mr. Le Baron knew that this picture, even before Mr. Griffith consented to make it, could not be made for $350,000. Mr. Griffith told me that he had a talk with Mr. Le Baron and Mr Le Baron was to send a wire to Mr. Lasky advising that the cost of the picture would be in the neighborhood of $450,000 or $500,000. At any rate, Mr. Griffith was in constant conference with Mr. Le Baron and others at the studio and also with Mr. Wanger and they agreed that whatever money was to be spent the only thing to do was to make just as good a picture as could be made, realizing, after work had been started on the picture, that the story was not the right kind of material to make a picture such as Mr. Griffith would like to turn out. However, your auditing de-

partment has naturally construed the contract in its literal form and D. W. Griffith, Inc. has been charged with 20% of the average, amounting to $49,577.12. This, we agreed in our conversation, is not fair to Mr. Griffith as you can readily see it gives him really only $60,000 for making the picture, and, in justice to him the amount of $49,577.12 should not be charged to him and we would like to have it credited against the Empire Trust Company note which the Famous Players Lasky Corporation guaranteed.

Further, I wish to call your attention to "The Sorrows of Satan" and "The White Slave". It is mutually understood that these are to be considered "big pictures", and for convenience sake we use the figure $1,000,000 for the cost of each. It is most difficult for any of us to get a story and work it out and estimate its cost at a definite round figure. For "The Sorrows of Satan" the budget was fixed at $650,000. There was no hope at that time of making it a road show picture. At present the cost of the picture is about $900,000. We all agree it has turned out to be a "big picture", and while I had an understanding with Mr. Swarts that if the picture turned out to be a "big picture" Mr. Griffith would receive 20% of any amount under $1,000,000, we have not had this in writing. On the other hand, should "The White Slave" cost $800,000 or $900,000 it would be all right, but it might cost $1,150,000 or $1,200,000 as Mr. Griffith is going to work on this picture with sincere effort and the co-operation of the officials of the Famous Players Lasky Corporation, and should it cost over $1,000,000 Mr. Griffith should not be penalized for making a good, picture, because, as you can readily see, and as we talked it over, the preparation of the story and the actual shooting of the picture and the final cutting will take more like ten months to make "The White Slave" than eight months, so that during this time Mr. Griffith's salary instead of being $6,000 per week would be more like $4,000.

Furthermore, I wish to remind you of the clause in our contract wherein we are charged 15% for overhead on any picture Mr. Griffith makes. From our point of view this seems exorbitant, especially when you figure on a $1,000,000 picture the 15% overhead charge is $150,000 to which is added $20,000 for home office overhead, $200,000 for Mr. Griffith's salary, leaving only $630,000 for actual cost of production. We feel sure that we could rent a studio and reduce this overhead to more like 5% than 15%.

While I dislike to bother you with all these details, this letter is written at your request and Mr. Griffith would appreciate it if you will be good enough, when Mr. Lasky returns, to get these matters straightened out, so that in the future we will have them thoroughly understood and we feel everything will then run more smoothly.

Sincerely yours,

General Manager,

D. W. Griffith, Inc.

AGG/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

I Cost of "small pictures" not to exceed $350,000; cost of "big pictures" not to exceed $1,000,000.

II The Griffith Corporation to receive $100,000 for "small pictures"; the Griffith Corporation to receive $800,000 for "big pictures" payable $6,000 per week.

III The Griffith Corporation to receive 20% of net profits on each production directed by Mr. Griffith--net profits to be arrived at by deducting:

(1) Cost of Negative
(2) $10,000 on "small pictures"; $20,000 on "big pictures" for Home Office overhead
(3) Cost of prints (not more than 300) and replacements
(4) 25% for distribution within the United States and Canada
(5) 35% for foreign distribution
(6) 25% of amount received from sale of rights in foreign countries
(7) 20% of amount received from distribution by exchanges in foreign countries not owned or controlled by Famous Players
(8) Cost of advertising and exploiting
(9) Foreign charges, duties and insurance on prints

IV The Griffith Corporation to receive 20% of amount by which negative cost of each production shall be less than $350,000 for "small pictures" and 20% of amount by which negative cost shall be less than $1,000,000 for "big pictures". If these ~~pictures~~ budget amounts are exceeded, then 20% of the amount by which they are exceeded is to be deducted from money due the Griffith Corporation.

V The Griffith Corporation to receive film rental reports quarterly commencing July 1st following release date of first picture these reports to be accompanied by remittances if any are due thereunder.

VI The negative cost of each picture is to be determined as follows:

(1) Charge for use of Studio and facilities
(2) Compensation paid to Griffith Corporation or Mr. Griffith
(3) Salaries of Mr. Griffith's personnel and actors also salaries of artists and staff on production and other expenses computed in the same manner

as is now employed in ascertaining the Studio, Director, personnel and actor charges against other Famous productions
(4) Cost of stories and scenarios
(5) Charges for other items properly incurred in the making of such pictures.

VII If picture is road-showed, the net profit shall be treated as film rental income. If there is a loss, it shall be deducted from amount received from general distribution. Weekly box-office statements of each road show are to be mailed to the Griffith Corporation.

VIII In case of dispute, the audit of Price, Waterhouse and Company, Certified Public Accountants, is to binding and conclusive. The Griffith Corporation may examine books and records pertaining to photoplays referred to.

IX Mr. Griffith has the right to select:

(2) Artists
(1) Personal Secretary
(1) Assistant Director
(1) Cameraman
(1) Developer

X The Famous Corporation is to pay first-class transportation drawing room, Pullman accommodations and living expenses of Mr. Griffith when traveling on official business.

Outline of Outstanding Important Clauses in Players Contract

Cobham Virginia
August 31 '26

Mr. David N. Griffith
New York

Dear Mr Griffith

It was a pleasure for me to hear you speak from N. E. A. S. as I sat in that living room at Worcester Mass. and heard your voice. I wished I could speak right back to you a few familiar names like, Judge D. Hamm Dr. Hiram Tugg. I never see your name flashed

upon the screen that I am not proud and happy of a Kentucky success.

Keep on saying to the world "No war." Only a heartache for the mothers & men to satisfy bankers greed. I shall always see you tumbling about on the barrel trying to be the real actor.

Again thanks and may all good things

of this life come you way
Just another Kentuckian
Matthew Duncan Miller

D. W. GRIFFITH COLLECTION
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Behind the Screen in HOLLYWOOD

HOLLYWOOD, August.—Paramount signed D. W. Griffith some time ago and announced the first picture would be Marie Corelli's "Sorrows of Satan."

This combination of master director and great story made the Corelli readers—and they are legion—yell "Bring it on."

So far not a whisper, however, of the actual production of the story. Griffith has made "Sally of the Sawdust" for his last United Artists' contribution since the announcement and now I learn he has started work on "That Royle Girl" as his initial Paramount.

The reason given is that Griffith has been advised to make a sure-fire "commercial" picture before launching the Corelli yarn. Personally I feel that Griffith may have been influenced in making "That Royle Girl" first to take another step toward making Carol Dempster a big star—big enough to rival Lillian Gish's popularity.

In "Isn't Life Wonderful" Carol first came into real stellar prominence though she was given important roles in "One Exciting Night" and "America." "Sally of the Sawdust," too, is really a Carol Dempster vehicle.

Commercially, "Sorrows of Satan" should be a big box office picture. Marie Corelli was in a sense the Elinor Glyn of the last generation. Her stories convey the admixture of "mad passion" and the spiritual element that registers universal appeal.

It is a vehicle big enough in scope to bring out the best that is in "the master director." While we can still use "new stars" to advantage on our screens and for our entertainment it is the direction of Griffith that draws us to his pictures.

THE SECRET'S out!

Adolphe Menjou wants to direct.

I learned that when Adolphe had his much-commented-upon split with the Paramount organization he had made tentative plans to direct pictures abroad. His present contract has two years to run and at the end of that period the popular "heart-gatherer" will get his chance to direct right on the Famous Players-Lasky lot.

EDGAR NORTON is a comedian with a rare fund of "natural" humor. He gained fame on the stage, particularly in musical comedy, as an "English eccentric."

You may remember him as the roue in "Men," the Pola Negri picture. When you see "Lost—A Wife" you will recognize him as the boob Frenchman who courts Greta Nissen. But you've never seen him as an Englishman—in the movies.

Edgar tells a funny story about his meeting with a prominent studio executive.

"I dressed in my smartest Regent street cutaway and called at the studio expecting to be cast in a role typical of my stage work.

"The executive took one keen look at me and said:

" 'Perfect—you are just the man I want to play—**that broken-down actor in my next picture!**' " Such is fame.

BECAUSE ERIC MAYNE has a luxuriant "mane" he has been cast pretty consistently for doctor and diplomat roles a la Charles E. Hughes.

Now Rudy Valentino has cast him for an important role in his Russian bandit picture "The Lone Eagle."

abroad. The present contract has few years to run and at the end of that period the number "heart-gatherer" will get his chance to direct right on the Famous Players-Lasky lot.

EDGAR NORTON is a comedian with a rare kind of "natural" humor. He gained fame on the stage, particularly in musical comedy, as an "English eccentric."

You may remember him as the man in "Ben," the Pola Negri picture. When you see "Lost—A Wife" you will recognize him as the book Frenchman who courts Gloria Swanson. But you've never seen him as an Englishman—in the movies.

Edgar tells a funny story about his meeting with a prominent studio executive.

"I dressed in my smartest Regent street cutaway and called at the studio expecting to be cast in a role typical of my stage work.

"The executive took one keen look at me and said:

"'Perfect—you are just the man I want to play—that broken-down actor in my next picture!'" Such is fame.

BECAUSE ERIC MAYNE has a important "mane" he has been cast pretty constantly for doctor and diplomat roles a la Charles E. Hughes.

Now Rudy Valentino has cast him for an important role in his Russian bandit picture "The Lone Eagle."

One interesting thing about operas, though, says Mayne—A beard is a beard everywhere, be it Russia, England or Germany!

NORMA TALMADGE, temporarily at least, is reported to be through playing grand ladies and maidens of impeccable virtue and aloofness.

She is to be a Parisian gamin in "Paris After Dark."

She is going to dance a wild Apache whirl in this movie which Sidney Franklin will direct and will thrill you when she stands in danger of death from her Apache sweetheart, "The Killer."

The forthcoming Talmadge vehicle is to be a colorful, dramatic story of the kind that millions of Norma's fans have been aching to see her do.

ANOTHER Mack Sennett beauty has stepped up.

She is Eve Conrad, a little blonde, who is to play "the girl" in a series of pictures called "The Adventures of Bob and Bill"—evidently in search of said girl.

MAURICE ELVEY, the English director, is in Europe acquiring stories for production in Hollywood. He is scheduled to return here within the next two weeks.

During his year spent here as a Fox director, Elvey was known as being adept at "nicknaming" Hollywood notables.

One of Elvey's friends is J. E. Williamson, the famous producer of underwater pictures, notably "The Uninvited Guest," "Wonders of the Sea" and the forthcoming "The Mysterious Island" from the Jules Verne novel.

Because of Williamson's long association with octopuses and marine flora and fauna—not to mention movie-making—Elvey dubbed him "King of the Kelp." Ernie Williamson, however, is a modest soul with no aspirations toward a title.

The Christian Science Monitor's Berlin correspondent has sent through a story that, surprisingly enough to us who know Williamson, confers a title upon him and one better known than "King of the Kelp."

> Berlin—"A film of more than usual interest has been shown for several weeks at the Primus Palace, 'Wonders of the Ocean.' The clever invention of SIR J. E. Williamson renders it possible to see and study the flora and fauna at the bottom of the sea. We are shown the great tube by which the experts descend and the glass window through which the creatures of the deep may be observed. Among the visitors to this original observatory is Professor Bell, the inventor of the telephone. Later on we see two divers descend from the little steamer of the observation station and their adventures among the fishes are followed with breathless interest."

Sir Williamson indeed. Why, out here in Hollywood, they don't even call "Ernie" Mister! Just the same, the "King of the Kelp" and Director Elvey are planning some very wonderful undersea films for next season.

I'VE DECIDED to eat breakfast at home every morning hereafter. The restaurant waitresses change too often. The meal service is terrible.

There's a simple reason.

Some director sees Sophie Glutz in the graceful pastime of bringing him "ham and," and immediately mentally casts Sophie for an extra part in his next movie.

The result is utter demoralization of the serving girls in the Hollywood cafes.

Some day a director will get his soup spilled down his silk collar and decide that waitresses have a special destiny—and quit playing Bolshevik.

It's hard to keep pretty waitresses—waiting on table—in Hollywood.

Guess I'll eat my breakfast home, all right, all right.

Tuesday Evening Post Sept 1926

P.S. Watch Radio programs.
P.S.

218 Hayman Ave
Harrisburg Pa
Sept 1 1926

Dear Mr Griffith

I was glad to see you and Mr Lloyd the other evening.

Perhaps an article in the Aug 28th "New Yorker" on "Merchants of Glory" may cause you to smile.

Sincerely,
Blythe Stevenson

NR 7253

September 1, 1944.

Mr. John F. Harris,
The Birchington Road,
West Hampstead,
London, N.W.6,
England.

Dear Sir:

Miss Lillian Gish has forwarded your letter of May 26th to Mr. Griffith for his attention.

Mr. Griffith desires me to explain to you that inasmuch as he is at present under contract to the Famous Players-Lasky Corporation which contract will not expire for at least a year, he is not in a position at the present time to consider the matter discussed in your letter.

Mr. Griffith wishes me to express his appreciation for the interest manifested by you.

Yours very truly,

Secretary to Mr. Griffith

September 4, 1946.

M. M. M. Studio,
130 West 46th St.,
New York, N. Y.

Gentlemen:

Will you kindly make up 1 set of direct positives, as per the attached list, and advise us when they are ready.

Kindly send bill for same to the C. & H. Pictures Corporation, care of this office.

Thanking you,

Very truly yours,

C. & H. Pictures Corporation.

A set direct positives About a foot a word.

1. Roses are red,
   Violets are blue,
   Whiskey is dear,
   And we are you!

2. "Your dog's got my goat."

3. Never before had the governor of this great state been subjected to such indignities.

4. "Governor, now that everything is so much cheaper, I'd like to marry your daughter."

5. Looking for local color to elevate his new detective story, our Hero visits the Black Cat cafe, the bootleggers little playhouse.

6. The village heiress had iron dogs on the lawn and everything.

NEW TITLES.

"Looking for local color to elevate his new detective story our Hero visits the Black Cat cafe the bootleggers little playhouse"

"The village heiress had iron dogs on the lawn and everything"

in place of title

"A peach of an old family tree"

All other cuts have been made

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To

Date

4 "Governor, now that everything is so much cheaper, I'd like to marry your daughter."

LIBRARY OF CONGRESS

FAMOUS PLAYERS-LASKY CORPORATION

INTER-OFFICE COMMUNICATION

To

Date

1. "Roses are red
Boozers are blue,
Whiskey is dear,
and so are you!" H. B. F.

Great posters

a foot a word

2 "Your dog's got my goat."

3 Never before has the governor of this great state been subjected to such indignities

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[illegible] NORTH DENVER AVENUE
ALBERT SIDNEY GAFFNEY, Minister
[illegible] Phone BENTON [illegible]

"WIN ONE MORE"

KANSAS CITY, MISSOURI,
Sept. 6, 1918.

Mr. D.W. Griffith,
N.Y. City.

My dear Sir:-

I have written an historical novel which deals in the main with the Philippine Insurrection. The story is full of action from beginning to end. It will be off the press in a week or two. In my judgment it is exceptionally adapted for motion pictures.

Kindly advise me as to whether you would like to examine the book when published.

Thanking you, I am,

Very sincerely yours,

Albert S. Gaffney.

POSTAL TELEGRAPH - COMMERCIAL CABLES

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The sender hereof sets up a contract for the use of either mode of service herein specified, subject to the terms and conditions printed on the blank.

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Clerk

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Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

Form 1

SEPTEMBER 6 1926

LOYD WRIGHT
CURRIER BUILDING
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PLEASE ADVISE WHAT IS THE BEST LOAN YOU CAN OBTAIN
ON THE RANCH ONLY BEST REGARDS

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NEWCOMB CARLTON, PRESIDENT — A. N. WILLEVER, FIRST VICE PRESIDENT

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CHECK
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Los Angeles, California.
September 6th, 1936.

A. H. T. Bunzhaf,
150 W. 42nd St.,
New York, N. Y.

Endeavoring through my bank to obtain loan thirty five thousand
Etc Necessary to have legal description if I am successful DWP
Have other applications which I have will bear fruit and if I can
obtain more will do so Now

Loyd Wright.

Charge to Loyd Wright,
208 Currier Building.

116A

September 6th 1926.

Mr. Loyd Wright,
Chester Building,
Los Angeles, California.

Dear Mr. Wright:

I am enclosing herewith confirmation of wire forwarded you this day. Also enclosed herewith is copy of description of thirty-acre tract known as the "Jay" ranch which is not contained in the proposed O'Neill oil lease. The other three parcels you have the descriptions in the proposed oil lease, but for your convenience I am giving you descriptions taken from our deeds.

Will you please, if you have not already done so, wire me the total cost of procuring the loan, together with any other disbursement charges. I trust that you have been able to get all the information you desire from the Title Companies.

I am also sending you herewith Power of Attorney from Mrs. Griffith to her lawyer, giving him authority to sign the proposed mortgage on behalf of Mrs. Griffith. I am sending this as advance information in order that you may check up on its sufficiency as far as the Title Company is concerned.

I trust that this is in due form since Mrs. Griffith is in Europe and it would cause considerable delay if we had to procure another Power.

Thanking you for your attention to these matters, and with kindest regards, I remain

Very truly yours,

AHTB:GDM
ENCS

Telephones Calls Bryant 3618 / 7811

Jos. Le Doux
Owner, Promoter and Director

The American Motion Picture Enterprise Company

Motion Pictures Directed, Produced and Booked. Stories Revised and Put Into Scenario Form. Contests Conducted.

309-311 FIFTH AVENUE
Suite 309

NEW YORK CITY

Wednesday September---6--1916.

D. W. Griffith,
1476 Broadway,
New York City.

My Dear Mr. Griffith: -

It affords me great pleasure to inform you that I have a young lady whom I know you would be able to cast.

I shall locate at the above address on this September the 25th.,however, in the mean time I should greatly appreciate if you wiill allow me to present this young girl to you in the near future.

Kindly address your reply in my name to my present Long Island home address which is

Jos. Le. Doux No. 111-38--112th. Street Ozone Park
Long Island, N.Y.

I assure you whatever courtesy you may extent to me in this matter would and will be remembered in the right way.

Awaiting you early reply, I am

Very respectfully yours,

Jos. Le. Doux

111-38--112th.St.Ozone Park, LI. N.Y.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

Form 1

SEPTEMBER 9 1929

MR LOYD WRIGHT
CURRIER BUILDING
LOS ANGELES CALIFORNIA

RANCH CONSISTS FOUR PARCELS THREE OF WHICH DESCRIBED IN PROPOSED
OWELL OIL LEASE COPY YOU HAVE STOP POLICIES LOS ANGELES TITLE COMPANY
NUMBER ONEHUNDRED FORTYTWO THOUSAND EIGHTHUNDRED SIXTYSEVEN AND
ONEHUNDRED FORTYONE THOUSAND SIXHUNDRED FIFTEEN AND TITLE INSURANCE
TRUST COMPANY NUMBER THREEHUNDRED SIXTYSIX THOUSAND FOURHUNDRED
EIGHTYFOUR COVER THESE DESCRIPTIONS ADDITIONAL THIRTY ACRE PIECE
COVERED BY TITLE INSURANCE & TRUST COMPANY POLICY NUMBER THREEHUNDRED
FIFTYFOUR THOUSAND THIRTY FIVE STOP THIRTYFIVE THOUSAND APPLE OR
RANCH PROPERTY NEVER MIND SAN PEDRO LOTS PLEASE ADVISE COST OF LOAN
REGARDS

BANSHAF

charge Banshaf 130 West 42nd Street N Y C

September 2, 1956.

Mr. Lawrence Swart,
1529 Locust St.,
Philadelphia, Pa.

Dear Larry,

I just enquired at the Hotel Ambassador and there is an orchestra leader there by the name of Cravden. The name which you gave me was spelled differently, but perhaps it is the same person. Anyway, he is still there.

With best regards to you and Roma, I remain

Sincerely,

JCE/CC

S. W. GRIFFIN COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

September 10, 1926.

Collector of Internal Revenue,
Los Angeles, Calif.

Dear Sir:

Enclosed you will find check in the amount of $146.01 in payment of September 15th instalment of Mr. D. W. Griffith's income tax.

Very truly yours,

Secretary to Mr. Griffith.

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
485 FIFTH AVENUE
NEW YORK CITY

OFFICE OF RALPH A. KOHN
ASSISTANT TREASURER-TREASURER

September 10, 1920.

Albert H. T. Banshaf, Esq.,
130 West 42d Street,
New York City,

My dear Mr. Banshaf:

I am enclosing herewith affidavit which you sent me, executed by Mr. Zukor. I made one or two changes in it, which, however, do not affect its value for the purpose you want it.

Yours very truly,

Ralph A. Kohn

RAK:AR
Enc.

1474 Broadway,
New York, N. Y.,
Sept. 11, 1924.

Collector of Internal Revenue,
Los Angeles, Calif.

Dear Sir:

Enclosed you will find check in the amount of $1944.34, representing payment of Sept. 15th, tax instalment of Mr. D. W. Griffith. Will you kindly send receipt for this to the writer, and oblige

Yours very truly,

Secretary to Mr. Griffith.

CC/S

September 11, 1916.

Mr. J. Le Doux,
111-38-112th Street,
Queens Park, L. I.

Dear Sir,

In reply to your letter of September 8th, Mr. Griffith wishes me to advise you that according to the terms of his existing contract with the Famous Players Lasky Corporation, the casting for his productions is handled by their Casting Director exclusively, and in order to obtain work with Mr. Griffith's unit, it will be necessary for the young lady mentioned in your letter to apply to the Famous Players Lasky Casting Department, at their studio, 6th and Pierce Aves., Long Island City.

Very truly yours,

Secretary to Mr. Griffith.

September 11, 1926.

Mrs. Alma M. Crockett,
522 McCormick Bldg.,
Chicago, Ill.

Dear Madam,

Mr. Griffith wishes me to acknowledge your letter of August 19th, addressed to him at Hollywood, from where it was forwarded, and to advise you that he regrets exceedingly he is not in a position at the present time to arrange for a screen test for you. Under the terms of his existing contract with the Famous Players Lasky Corporation, all details pertaining to casting, screen tests, etc. are handled by the Casting Director of the Famous Players Lasky Corporation.

Very truly yours,

Secretary to Mr. Griffith.

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EXPORT IMPORT

TRANSOCEAN-FILM-CO. G.M.B.H.

LONDON PARIS NEW YORK BERLIN

BERLIN SW 48

Sept. 13, 1926.

AEH/AH

D. W. Griffith Inc.,
1476 Broadway, N.Y.

Dear Sirs -

We thank you for your letter of August 19th, and have written to Royal Film Corp. and also the Lechfilm that their rights for the countries mentioned in your letter have expired and that they will have either to return the prints or furnish evidence that these have been destroyed.

As regards Soviet Russia, we are afraid it would be useless to ask them to return any prints or even to furnish us with proof that the prints have been destroyed. However we will do the best we can.

Yours very truly,

TRANSOCEAN FILM CO. G.m.b.H.

A.E.Hübsch.

Lauve-Hodin Amusement Co.

CHAS. LAUVE, Manager

FRANKLIN, LA.

Franklin La Sept 13th 1926

L Burns

Mr.David Wark Griffith
Hollywood,Calif.

Mr Dear Mr Griffith:-

You recall your visit here when you were making THE WHITE ROSE"Oaklawn at that time was in avery bad state of dilapidation and could not be used.Since however,this estate was bought by Capt C.A.-Barbour a capitalist,who has spent nearly half a million dollars rebuilding this great place and now stands a womderful place of beauty including the grounds with a nine hole golf course.

I note that you are going to make "THE WHITE-SLAVE" Could we not interest you in coming here to make some of the scenes at Oaklawn Manor. The writer is person ally aquainted with Capt Barbour and I am quite sure everything can be arranged. I have already spoken to Chpt Barbour. and he is agreeable.

Our hotel has been remodeled and is now quite comfortable with private baths,running water etc.

I am sendinh you herewith,newspaper account of the openning of Oaklawn Manor.

With regards. I beg to remain.

Yours very truly.

Chas Lauve

Answered 10/5/26 BMC

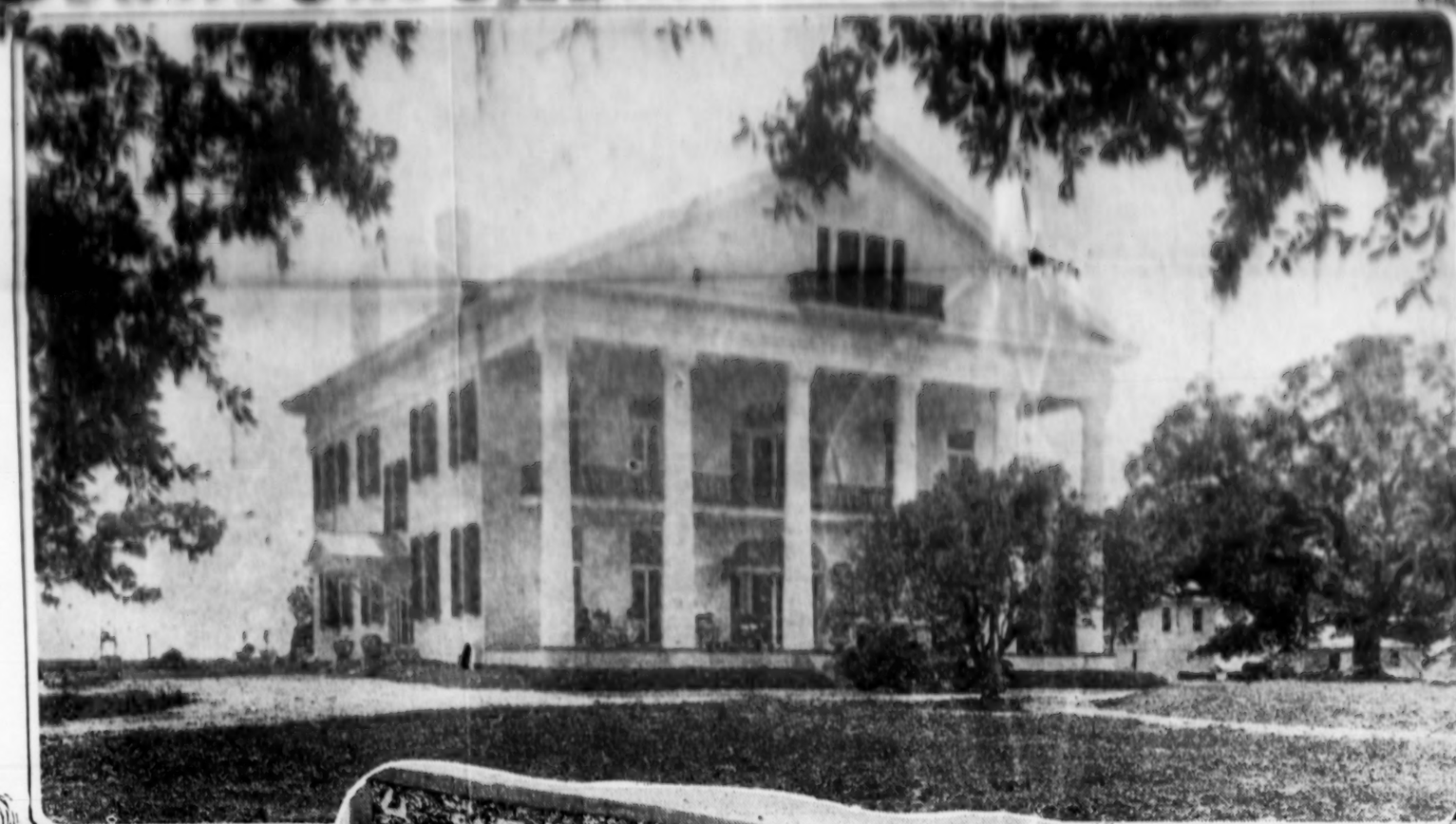
Louisiana Now Boasts One Of America's Richest Estates

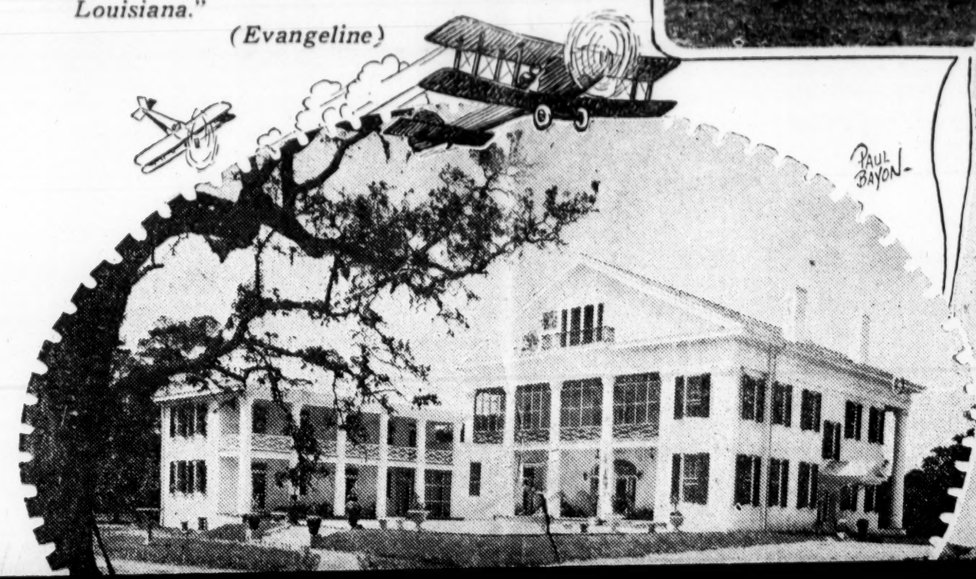
Captain C. A. Barbour, Southern Capitalist, in Rebuilding "Oaklawn", the Historic Plantation Home of Alexander Porter Near Franklin, Has Created an Art Palace in an Estate of Luxurious Beauty On the Teche, That Stands As a Tribute to Louisiana.

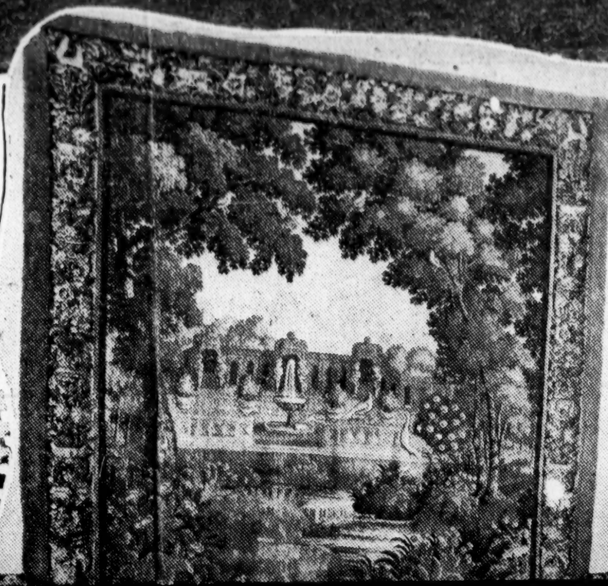
By Hudson Grunewald.

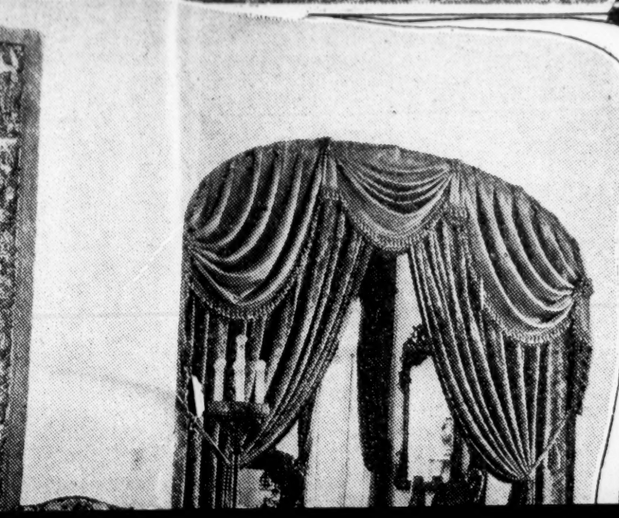
"Beautiful is the land, with its prairies and forests of fruit trees;
Under the feet a garden of flowers, and the bluest of heavens
Bending above, and resting its dome on the walls of the forest.
They who dwell there have named it the Eden of Louisiana."

(Evangeline)







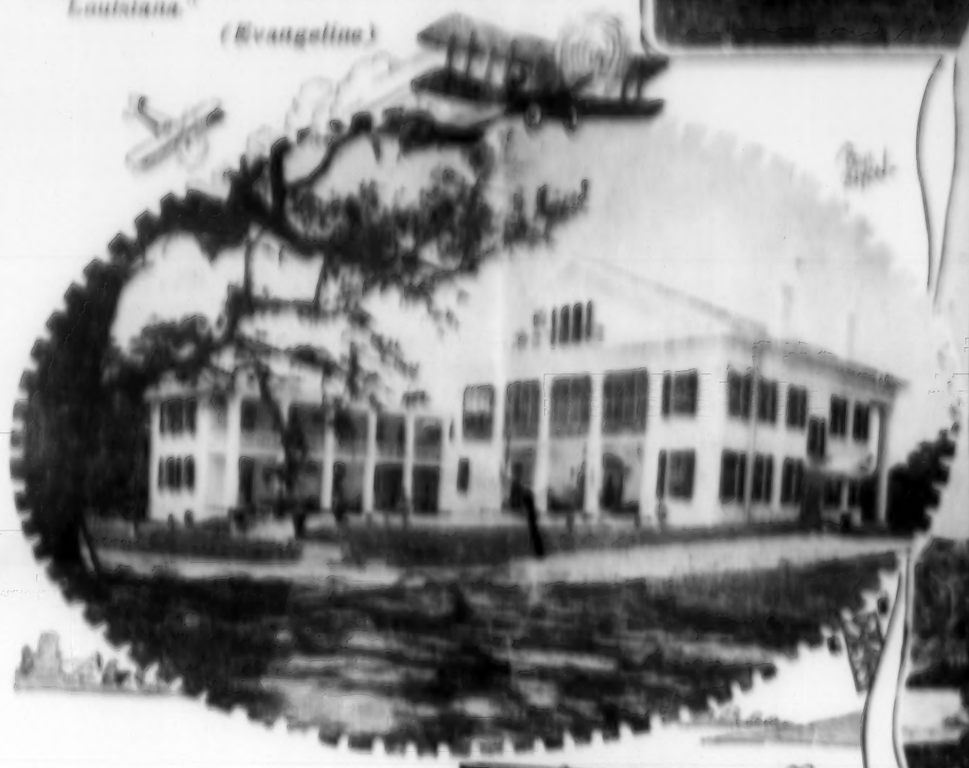


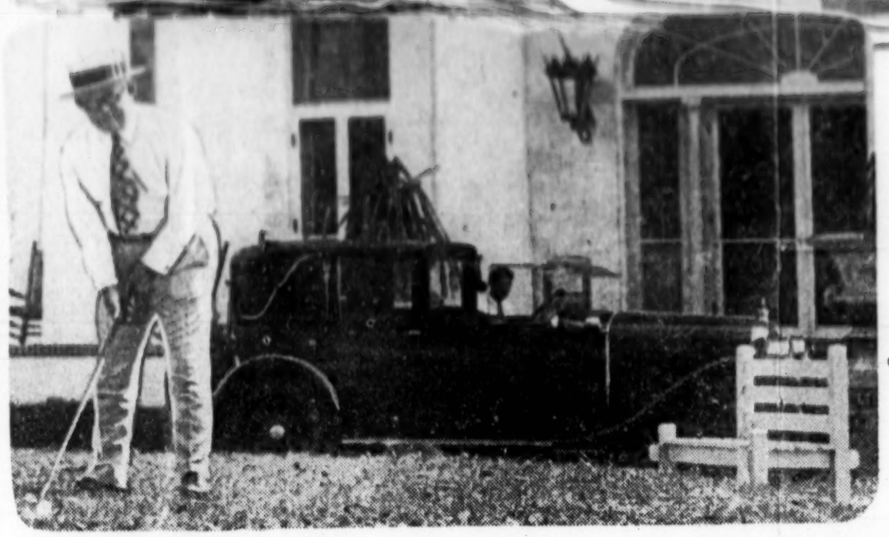
Tribute to Louisiana!

By Hudson Grunewald

"Beautiful is the land, with its prairies and forests of fruit trees;
Under the feet a garden of flowers, and the bluest of heavens
Bending above, and resting its dome on the walls of the forest.
They who dwell there have named it the Eden of Louisiana."

(Evangeline)





Two exterior views of "Oaklawn Manor", faithfully rebuilt according to the exact plans of the century old home of Alexander Porter, which stood on the same site at "Irish Bend" on the Teche, by Captain C. A. Barbour, its present owner, who transformed it into a palatial mansion, are shown at the top and in the upper oval. The "great hall", shown in the lower oval, contains three valuable sixteenth century tapestries, an original Gobelins (shown above in detail), and two Aubussin originals, in addition to four rare oil paintings, including the original of "The Old Mill" by Corot, and an English hunting scene by Koch. Like that of every room on the main floor, its furnishings are all rare works of art, and its flooring is of solid marble tiling. In another view, Captain Barbour is shown about to make a drive from the first tee of his nine-hole private golf course.. (PHOTOS BY SADLIER.)

"OAKLAWN," richest among old Southern plantation homes in charm and beauty of setting and in romantic lore, built a hundred years ago on the banks of the silvery bayou Teche, where Henry Clay was a frequent visitor, and within the shadow of the oak tree beneath which the poet Henry Longfellow pitched his camp to write his immortal "Evangeline", has come once again into its erstwhile glory. After the ravages of passing years and many changing ownerships had left their marks in crumbling decay, now entirely reconstructed, it rivals, with its grounds, America's finest country estates in grandeur and opulence.

With all of its quondam charms carefully preserved and faithfully rebuilt along the exact plan of the old home the new mansion has been transformed into a chateau-like residence filled with priceless art treasures and furnished like a royal palace, under the magic touch of Texas multimillionaire, who in making his home there has spared no expense in turning the house and its luxurious grounds into one of the nation's show places.

David Wark Griffith termed Oaklawn "the home of a million views" when he made it the scene of his film classic, "The White Rose", several years ago. But even Mr. Griffith, accustomed as he is to sumptuous settings, would stand agasp were he to return to the scene today.

Adhering strictly to the old plans, its parks and grounds first landscaped by a French architect to resembie Versailles, have been idealized and enriched, and its driveways, extending between magnificent rows of ancient giant oaks, have been broadened and resurfaced. Open fields which once stretched away to distant bordering hedges and fences, have been transformed into a green-carpeted golf course, a polo field, and a broad airplane landing field, and rustic banks, which formerly dipped down to the rippling edges of hyacinth and lotus-filled waters, now form smoothe emerald terraces like the turf-covered borders of the placid Thames.

Oaklawn, the decadent relic of a glamorous past, has been lifted, under the hand of its present owner, Captain Clyde Barbour, from its phantom-haunted slumber to live again in all of its former glory mantled in scenes of far greater beauty and splendor than were ever known in the early springtime of its existence.

Built at "Irish Bend" near Franklin, Louisiana, in 1827, by Alexander Porter, associate justice of the first supreme court of the state of Louisiana, where the wealthy bachelor dispensed lavish hospitality to a brilliant and distinguished coterie, which included no less a personage than Henry Clay, "Oaklawn" passed upon his death in 1844 to his brother, James Porter, upon whose subsequent death it became the property of his widow.

DURING the Civil War it was the scene of the battle of "Irish Bend" in 1863. "Crossing the bayou bridge," writes an author in an account of this battle, "near the beautiful mansion of Madame Porter, proprietress of one of the richest plantations in the South, the soldiers helped themselves liberally to sugar from the large mill which stood by the roadside near the bridge. The next sunset saw the same mill a soul-harrowing scene of pain epitomized blues and grey dyed alike in life's crimson and leveled in agony and death."

Following the war, and during the reconstruction day of 1873, Mrs. Porter sold the state, and from that day until it was bought by its present owner, it has passed from hand to hand through many different ownerships, all unable to keep it up on the scale to which it had been accustomed.

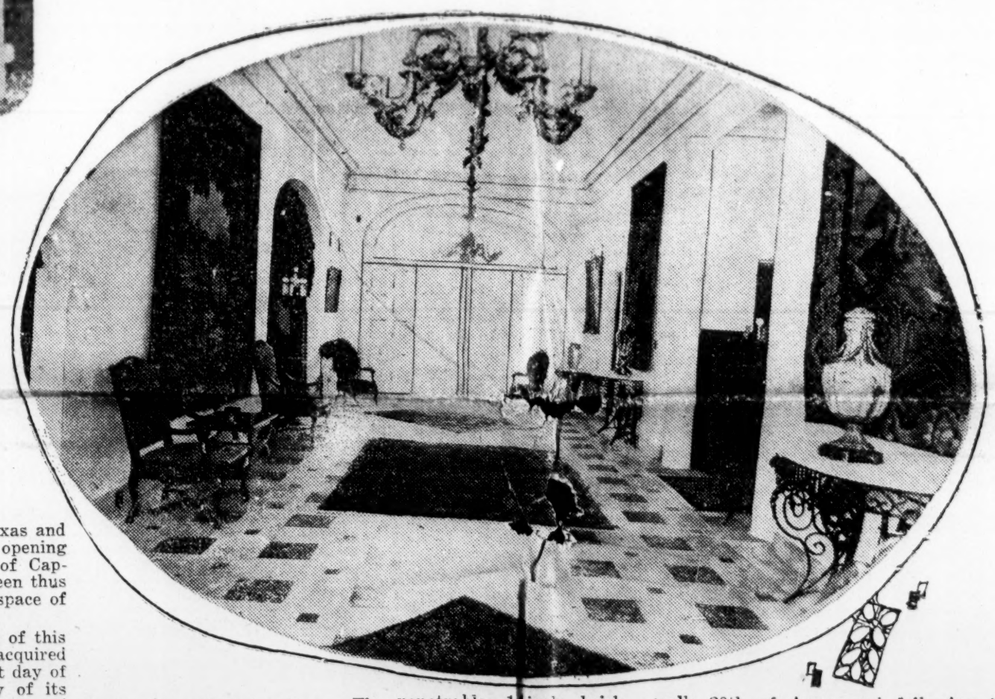
"The old mansion stands enslaved to the tyranny of time and subject to its indignities," wrote a newspaper reporter who visited the place a little more than a year ago. "Its back is cut to the road, cut since 'the war' and the forsaken drive skirting the hyacinth-grown bayou lies buried decently beneath level green, while gates, unhinged, of old wrought iron lean against great granite pillars. . . . The parks and grounds are overgrown, the statuary gone without a trace, and there is a certain rectangular ruin of garden bordered by aisles of cedars sheltering a sunken path and towering as in an attempt to shield loveliness defaced, that fascinates with the wild Poe-esque quality of its melancholy beauty."

This was the Oaklawn of less than a year ago. It is hardly believable that the new Oaklawn with its sumptuous-terraced mansion of marble floors and exquisite salons, and its luxurious parks and drives, which swarmed with distinguished guests last Sunday who came by special train from Houston, New Orleans and all parts of Texas and Louisiana to attend the opening ceremonies as the guests of Captain Barbour, could have been thus transformed in so short a space of time.

It was not until January of this year that Captain Barbour acquired Oaklawn, but from the first day of its purchase until the day of its opening, a week ago, an army of men have been kept busily at work in the reconstruction of the estate.

With an average of about 350 men daily employed, and sometimes as many as a thousand at work, Oaklawn began rapidly to assume its present shape. The house, at first renovated along the exact lines of the old mansion, caught fire when nearly completed and all of the interior with its inlaid hardwood floors and panelings, was razed, leaving only the impenetrable 18-inch brick walls standing in silent mockery of the work that had been wasted.

"But the fire was a good thing," declared Captain Barbour, "as it enabled me to build a far better house." Beginning work on the 20th of April, and following the identical original plans, the palatial Oaklawn manor which stands today, was completed in exactly 105 days, and is a revelation of beauty and sumptuous elegance.



(CONTINUED ON NEXT PAGE)

The Motion Picture Commission
of the State of New York
500 West 59th St. New York City
John H. Walbath
Commissioner

September 13, 1926.

My dear Mr. Griffith:-

I must ask your pardon for not having written you sooner thanking you for procuring the attendance of Miss Carol Dempster and Mrs. Greathouse, Syracuse Day at the State Fair.

I was very sorry you could not attend with them but realize how busy you are and that it was impossible for you to leave.

Miss Dempster certainly made a wonderful hit with all the people she met in Syracuse. She has a very pleasing way with her and gracefully made herself a Syracusan for the day. The newspapers gave her some very nice write ups and I am sure when she appears on the screen there will be many of her admirers in the audience due to her visit.

Her companion Mrs. Greathouse likewise created a most favorable impression among the Syracusans through her pleasing personality.

If you have not already done so will you see to it that the amount of the expenses of Miss Dempster and Mrs. Greathouse is sent to Frederick E. Norton, Secretary of the Chamber of Commerce, Syracuse, New York and the

same will be taken care of as per our understanding.

I am expecting Mrs. Walrath down this week and shall try and arrange a visit to your studio where I may have an opportunity to thank you personally and We may also be favored with seeing you direct one of your pictures.

Again thanking you and with kind personal regards to Miss Dempster, Mrs. Greathouse and yourself, I am

Sincerely yours,

John H. Walrath

JHW:ELG.

Mr. D. W. Griffith,
c/o Famous Players,
#485 Fifth Avenue,
New York City.

September 14, 1926.

Mr. Albert S. Gaffney,
Northeast Presbyterian Church,
117 North Denver Avenue,
Kansas City, Mo.

Dear Sir,

Mr. Griffith wishes me to thank you for your kind letter of recent date, and to advise you that at the present time he is not considering any material for production due to the fact that he is fulfilling his contract with the Famous Players Lasky Corporation who select the stories for his pictures.

Mr. Griffith suggests that you submit your story to the Famous Players Lasky Corporation, 485 Fifth Avenue, New York City, for consideration.

Very truly yours,

Secretary to Mr. Griffith.

IN REPLY REFER TO:

HEADQUARTERS SECOND CORPS AREA
OFFICE OF THE CORPS AREA COMMANDER
GOVERNORS ISLAND, N. Y.

Sept. 14th, 1936.

Mr. D. W. Griffith,
1476 Broadway,
New York City.

Dear Mr. Griffith:-

In 1934 you made a subscription of $100. to the polo fund of the Second Corps Area, U.S.Army and directed our committee to entertain a number of disabled veterans in your box with your compliments.

I am writing to ascertain if it will be your pleasure to make a similar subscription to our 1936 polo fund on the occasion of the official opening of the new polo field at Governors Island, October 2nd to 16th when a Military Polo Tournament of 7 games will be played for the championship of this Corps Area.

This event is being held under the direction of the following committee: Major General Charles P. Summerall, Honorary Chairman. Colonel Berkeley Enochs, Chairman. Colonel Stanley Ford, Mr. Louis B. Stoddard, Mr. Devereux Milburn. Mr. J. Watson Webb and Mr. Thomas Hitchcock, Jr.

I beg to assure you the committee will be deeply indebted to receive the renewal of your patronage, a reservation memo being herewith attached.

Thanking you very much for this courtesy I beg to remain,

Very truly yours,

Adrian St. John

Adrian St. John,
Captain, C.W.S.
Treasurer.

AS/NF

HOME OFFICE
729 SEVENTH AVE
NEW YORK
TELEPHONE BRYANT 1776

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN OF THE BOARD
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

September 14th, 1926

Mr. D. W. Griffith,
c/o D. W. Griffith, Inc.,
1476 Broadway,
New York City

Dear Mr. Griffith:

In his recent report to the United Artists Corporation, Mr. Guy C. Smith, General Manager, Les Artistes Associes, S. A. has convinced our officials that it is desirable to open an Exchange in Vienna; to serve all of Austria; another Exchange in Budapest, to serve Hungary; an Exchange in Bucharest and in Turkey to serve the entire Balkan States.

Mr. Smith claims that the producers will secure better returns by direct distribution, and accordingly, we have instructed him to proceed immediately to open these branches.

It is impossible at this time to determine exactly the cost of distribution, therefore, we are asking our stockholder-producers, viz:

Miss Mary Pickford
Miss Norma Talmadge
Miss Gloria Swanson
Mr. Charles Chaplin
Mr. Douglas Fairbanks
Mr. D. W. Griffith
Mr. Samuel Goldwyn
Mr. Joseph M. Schenck

to approve of a 50% distributing charge, the same as is now in force in Continental Europe.

Your signature to the duplicate of this letter will be our authorzation to proceed on the above basis.

Would appreciate your prompt reply.

Very truly yours,
UNITED ARTISTS CORPORATION
D. P. Mahoney

AWK G

$500,000 Jolson-Griffith Film Battle Opens Monday

D. W. in Federal Court Hopes to Prove Comedian Walked Out on Him During Production.

Telegraph

"The Battle Between Star and Producer" will be the offering at the Federal Theatre downtown on Monday, when Judge Grubb assumes the role of referee.

D. W.
Says Al Did.

and Nathan Burkan and O'Brien, Malevinsky & Driscoll appear in the characters of legal champions. There will be no admission charge, but it is rumored by the press agent that a $1 sign will be hanging out before the court curtain rises. Stage folk and interested heads of movie concerns and producers will be in the parquet circle—in fact all over the house.

D. W. Griffith, who apparently has other griefs aside from "The Sorrows of Satan," through the O'Briens and the Malevinskys and the Driscolls, will attempt to prove that Al Jolson, singer og "Mammy" songs and smearer of burnt cork, deliberately forgot to keep a promise with him to help reel off some thousands of feet of celluloid strips—and by his thoughtlessness actually kept the movie magnate from adding something like $500,000 in gold, silver and currency to the few grebeacks that were left in his pockets after he had spent $71,696.72 in preliminary plans, paraphernalia, etc., to launch Broadway's "black face monologist" on the silver screen.

When the actor and the producer come to the legal footlights, charges something like these will be given—minus orchestra music—to the audience:

Griffith claims that on June 13, 1923, he entered into a contract agreeing to employ the star in a series of photo-plays. Griffith was to have personal supervision of the "movie lot" antics of Jolson, and Griffith was to do the directing. It was further agreed that no other star should twinkle in the movie strip but Al, the "Mammy singer" and—when Jolson appeared the contract with some kind of a stroke of a pen or wand of mouth—the plaintiff, who happens to be Griffith in the official documents, employed a number of movie actors to appear with Jolson in the photo plays. Equipment and paraphernalia were procured for the ventures, according to the contract, and a scenario was written, especially designed to exploit the particular talents of Jolson.

Al.
Says He Didn't.

In all of this, it is recited, Griffith spent $71,696.72.

Work was commenced on the first picture, Griffith alleges, and a part of the first photo-play was photographed. But on June 22, 1923, Griffith charges Jolson became absent minded and forgot to go to the movie lot. In fact, plaintiff says, he has refused absolutely to go there and carry out his contract. Five hundred thousand dollars damage is the amount asked of Broadway's "Mammy Boy" for his azsent mindedness. The amount expended by Griffith is also asked in the suit.

Jolson, through the Burkans, will deny in toto all the allegations in the Griffith petition, when the case is heard.

Frederick Lawrence
Hotel Grenoble
56th St. & 7th Ave.
Tel Circle 0909.

New York, Sept. 15, 1926.

Dear Mr. Griffith,-

On August 23 I forwarded to you by post a copy of a letter from myself to Mr. Zukor in re my story "Florence Nightingale." On the following day Mr. Salsbury summoned me to his office and reopened negotiations where the resignation of Mr. Porter had interrupted them. It is with great satisfaction that I am now able to inform you that yesterday a contract was signed whereby my story becomes the property of Famous Players-Lasky, and I am to do such rewriting of it as may be required of me. For this happy conclusion I believe that my thanks are due to you for your prompt action, and I beg you to believe that I sincerely appreciate your intervention.

I anticipate the pleasure of meeting you as a matter of course during the preparation of the perfected story, and I shall feel highly honored to sit at the feet of the master genius of the screen.

May I not state without appearing sycophantic that I accepted monetary terms which would not have tempted me had I not been assured that D. W. Griffith had agreed to produce and direct "Florence Nightingale." The honor and prestige of having my story produced by yourself gave me far more gratification than twice the monetary return would have afforded.

Faithfully yours,

Frederick Lawrence

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BROADWAY TEMPLE
BUILDING CORPORATION

OFFICE OF THE SECRETARY
WALDER BLDG
68 SOUTH MICHIGAN AVENUE
NEW YORK CITY

NOW IN THE COURSE OF CONSTRUCTION

DIRECTORS
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W. H. CHAPPUT
HON. ROYAL S. COPELAND
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SAMUEL MORGENSTE
ROBERT H. MONTGOMERY
WATSON B. MOORE
A. C. PENNEY
ELLIS L. PHILLIPS
S. P. V. RITTER
W. P. TAGNER

September 15, 1926.

Mr. D. W. Griffith,
% A. H. Banzhaf,
130 West 42nd St.,
New York City

Dear Sir:

I know you will pardon me for writing you at this time on the subject of the balance due on your Broadway Temple bond, but we are expecting a heavy bill from the contractor most any day and would, therefore, appreciate it very much if you can see your way clear to make a payment now.

For your information, we have collected to date about $1,533,000 but we have very little balance on hand. Your account is as follows:

Pledged:	$10,000
Balance	$10,000

Yours very truly,

E. A. Watkins

Assistant to the Secretary

EAW:M

ARTICLE FROM N.Y. MORNING TELEGRAPH

SEPTEMBER 15, 1926

NOT FILMED

AVAILABLE IN COLLECTION

File 1-15-26

79

N A T H A N B U R K E N, called as a witness on behalf of the defendant, being duly sworn, testified as follows:

DIRECT EXAMINATION BY MR. BURKAN:

Q What is your full name? A Nathan Burken.

Q Where do you reside? A 1130 Fifth Avenue.

Q What is your profession? A Lawyer.

Q How long have you practiced your profession? A Twenty-six years.

Q Are you duly licensed to practice in this State? A I am.

THE COURT: You have done this before, haven't you?

THE WITNESS: Yes, I have.

Q Do you know D. W. Griffith? A I do.

Q Do you know Mr. Banzhaf? A I do.

Q Do you know Mr. Albert Grey? A I do.

Q How long have you known him? A Five years and over.

Q Were you in the office of D. W. Griffith, or D. W. Griffith, Inc, on or about the 23rd day of May, 1923? A I was not.

Q Were you in the office of D. W. Griffith or D. W. Griffith, Inc. on or about the 25th of May, 1923? A I was not.

Q Were you ever in the office of D. W. Griffith or

D. W. Griffith, Inc.? A I was.

Q When were you there? A I wish to refer to the letter book.

Q Did you attend any conference at the Griffith office in the month of May, 1923 at which Al Jolson, Mr. Anthony Kelly, Mr. Anthony Paul Kelly, Mr. Epstein, Mr. Griffith, or Mr. Grey were present? A No, sir.

Q Did you attend a conference during the month of June in which any of these were present? A No, sir.

Q You stated to the Court and jury that you visited D. W. Griffith in 1922. Will you fix the date? A Yes, sir.

Q What was the date? A Some time in November, 1922.

Q What was the purpose of the visit? A Mr. D. W. Griggith personally retained me to defend him against a threatened law suit, threatened by O'Brien, Malevinsky & Driscoll, his present lawyers, for alleged piracy arising out of his making the picture "Exciting Night".

Q And did you render Mr. Griffith a bill? A Yes.

Q How did you address it? A To D. W. Griffith personally.

Q State in full what if anything you had to do with this transaction up to the time of Mr. Jolson's departure for Europe? A Some time in June I met Mr. Albert Grey at the offices of the United Artists. Mr. Grey stated

that D. W. was negotiating with Jolson for a picture, which was to be a United Artists release. It was to be $19,000, and 25 per cent of the profits, and that D. W. wanted several options, and Mr. Grey asked me to take it up with Jolson in order to get up some sort of a contract and then submit it to him. I instructed my associate, Mr.Schwartz, to prepare such a contract. I had nothing to do with the preparation of the draft or the preparation of the subsequent draft, and I took no further interest in the matter up to the time of Mr. Jolson's departure for Europe.

MR. BURKAN: Now you may cross examine.

CROSS EXAMINATION BY MR. DRISCOLL:

Q You are the attorney for Mr. Jolson? A I am. I also wish to say one other thing.

MR. DRISCOLL: Is this direct or cross examination?

THE WITNESS: This applies on direct.

MR. DRISCOLL: All right.

THE WITNESS: In the year 1923 and for several years prior thereto I was under an annual retainer to Jolson. He paid me $3500 a year.

MR. DRISCOLL: I object to what he paid him. We do not care what he paid him. He might have paid him $35,000 a yearfor all we care.

THE WITNESS: I submit that it has been stated that in one of the conversations Mr. Griffith said he would pay Mr. Burkan's bill, and I think it is competent to show to this jury as a matter of fact that Mr. Burkan could not charge a bill in that case.

MR. DRISCOLL: It would not prove that Mr. Griffith did not pay it.

THE WITNESS: You may examine.

CROSS EXAMINATION CONTINUED BY MR. DRISCOLL:

Q Some time in June you met Mr. Grey at the office of the United Artists? A I did.

Q June 1923? A Yes.

Q What part of June was it, Mr. Burkan? A The early part, the very early part.

Q What part, how early? A I should say before the 9th of June.

Q How do you fix it as before the 9th of June? A Because Mr. Kline had sent up to Mr. Schwartz a paper for Mr. Jolson to sign under which Shubert was giving to Jolson a consent to appear in motion pictures.

Q Had they sent that over? A Yes, they had sent that over.

Q And when did they send that over? A The paper is dated the 9th of June.

Q And was it before that, that you had the talk with Grey at the United Artists? A Yes, because the office would not negotiate any contract with Griffith until the Shuberts first gave their consent.

Q Have you that paperhere in court? A I think we have that memorandum.

Q Will you kindly produce it please? A Yes (producing paper).

MR. DRISCOLL: I offer it in evidence.

Received and marked Plaintiff's Exhibit No. 93 and read to the jury by Mr. Driscoll.

Q Do you know whether or not Mr. Jolson signed this? A We were waiting--

Q I ask you this, do you know whether or not he signed it? A No.

Q The Winter Garden Company was a corporation that at the time had Mr. Jolson under contract? A That is right, it did.

Q And the purpose of this was to get the consent of the Winter Garden Company, his employer, tohis entering into the motion pictures? A No, this was the consent that they themselves prepared and sent over to us. They were ready to sign it.

Q And on the 9th of June, 1923, his motion picture

negotiation had progressed to the point where he got this consent from the Winter Garden Company? A Not at all. It was for the purpose of preparing a contract, and there was no use in drawing contracts unless the Shuberts first said they were satisfied.

Q And up to the 9th of June it had not progressed to the point where he got this consent from the Winter Garden? A No, because nothing had been signed definitely.

Q Did he get this after the 9th of June? A No, it was delivered to my office on the 9th of June to sign it, for Jolson to sign it.

Q So that on the 9th of June his motion picture venture had progressed to a point where he had already got the consent of the Winter Garden Company? A No.

Q It had not? A No.

Q All right. Now, you were not in Mr. Griffith's office at any time at a conference attended by Mr. Jolson, and Mr. Griffith? A I was not.

Q In 1922 or 1923? A I was in 1922, in connection with another matter.

Q I said a conference attended by Jolson and Griffith? A I was not.

Q During 1923 did you attend any conference at which Mr. Jolson and Mr. Griffith were present? A I did not.

Q Anywhere? A Nowhere.

Q That is clear in your mind? A Yes, very clear in my mind.

Q And the only thing about it is that sometime in May or sometime in the early part of June, which you say was before the 9th of June, Mr. Grey talked to you about the proposed contract? A And also the fact --

Q (Interposing) Let me finish. A What is the question?

Q The only thing you know about it is that some time in May or some time in the early part of June, which you say was before the 9th of June, Mr. Grey talked to you about the proposed contract betweenMr. Johson and Mr. Griffith?

A No, and also the fact that Mr. Jolson stated he had been negotiating with Mr. Griffith.

Q He, Mr. Jolson, told you that? A Yes.

Q When did Mr. Jolson tell you that, Mr. Burkan?

A Before the 9th of June, a few days before the 9th of June.

Q Where did he tell you that? A In my office.

Q Was that the first you heard of it? A That is the first I heard of it.

Q Was that some days before you met Mr. Grey at the offices of the United Artists Company? A Mr. Jolson had been --

Q (Interrupting) No, did he tell you that he was negotiating with Griffith for a motion picture contract? A No, it was a simultaneous thing. I saw Jolson and Grey and I saw Abrams and talked about it, not once, but two or three times.

Q You saw them all at the same time? A I saw Abrams and Grey at the same time, and I saw Jolson probably the same afternoon, or a day before or later.

Q Now, Mr. Burkan, I asked you a moment ago if the first you knew of this was when you were informed just prior to June 9th by Mr. Grey at the United Artists office that Mr. Griffith was negotiating with Mr. Jolson and you said no, a few days prior to that that Mr. Jolson had been in your office and had told you about it. Is that what you mean? A What I mean is, that before the 9th of June, a few days before the 9th of June, I had talked with Jolson and I had also talked with Mr. Grey at the United offices, and I got from both of these sources information that they were negotiating for a contract.

Q And who talked to you about it first? A Either Mr. Grey or Mr. Jolson.

Q One or the other? A Yes.

Q And the whole thing is so hazy in your mind you don't know which? A No, it is of no importance, whether

Jolson talked first and whether the other man talked first.

Q And what you did was to turn it over to Mr. Schwartz?

A Yes.

Q And nothing else? A Nothing else; that is all I did.

Q Do you remember, Mr. Burkan, seeing Mr. Griffith and Mr. Grey and Mr. Banshaf at your office on July 3?

A I do.

Q And what did you say to them and what did they say to you?

MR. BURKAN: I object upon the ground that any conversation had with them is not binding upon Mr. Jolson, because my employment with respect to this transactionended on the day of Mr.Jolson's departure for Europe.

MR. DRISCOLL: I offer this only to test the credibility of the witness, and not as binding Jolson. It is under cross examination.

THE COURT: Objection overruled.

MR. BURKAN: I except.

Q What did you say to them and what did they say to you on the 3rd of July? A Mr. Grey and Mr. Banshaf and Mr. Griffith came into my office and they stated that Mr. Jolson had left for Europe at the instigation of Mr. J. J. Shubert, that they were sure that he would make a great success in motion pictures, and they wanted to know whether

I sympathized with any such thing. I said I would be stultifying myself if after all these negotiations which resulted in the final draft prepared by Mr. Schwartz, if I lent my encouragement to that situation, and I said I would do all in my power to get Mr. Jolson to reconsider his action.

Q You said you would not stultify yourself? What did you mean by that, Mr. Burkan? A I meant, when it was suggested that I knew something of his departure, or his acts, I didn't want the implicatipn upon my shoulders that I had anything to do with that, because I knew absolutely nothing of that departure or the contemplated departure. I had not seen Mr. Jolson for several days before he left, and I was told that Mr. Banshaf had accepted from Mr. Schwartz the final draft, and it was satisfactory to him, and I stated the negotiations having gone that far, that Mr. Jolson should not have listened, if it were true, towhat Mr. Shubert told him.

Q You thought Mr. Jolson ought to go to work and carry out his contract with Griffith? A I never said that.

Q Do you mean that? A Yes.

Q Did you mean or did you say that negotiations having gone as far as they did, that Mr. Jolson should not have listened to Mr. Shubert or somebody else? A Yes,

that is what I said.

Q That is your statement ? A Yes.

Q What did you mean by saying that negotiations having gone as far as they did? A Because the negotiations had culminated in a written paper, which was satisfactory to both parties, and in fact the signature of Mr. Jolson, the final step in the conclusion of thenegotiation.

Q You thought Jolson ought to carry that out? A If he was induced to do what he did by the malicious act of Mr. Shubert, and Mr. Shubert as they stated to me out of some malice of his own instigated Mr. Jolson to leave.

Q Did you state at that time that you thought Mr. Jolson ought to carry out his agreement with Mr. Griffith? A I did not.

Q You did not? A No.

Q Did Mr. Griffith say anything to you about the amount of money that he had already expended on this thing? A No, he said that he had incurred substantial expenditures.

Q Did he talk to you about the fact that Mr. Jolson had actually been in rehearsal forten daysor more? A I think that Mr. Jolson and he had been working upon the script and taken up the story, and he had given a lot of time to this matter, yes.

THE COURT: I did not intend to hold that what Mr. Griffith said was competent, but only what Mr. Burkan said.

MR. BURKAN: I object, may it please the Court, to any further inquiries as to what Mr. Griffith said to me, and move to strike out any declarations made by Mr. Griffith to me.

THE COURT: I think your point is well taken. Strike it out.

MR. DRISCOLL: What is that?

THE COURT: What Mr. Griffith said to him, excepting in regard to the performance of the contract.

MR.DRISCOLL: Exception.

Q Did you state to Mr. Griffith that in your opinion Mr. Jolson was absolutely liable upon the contract that he had made with Mr. Griffith? A I said nothing of the kind, - I said nothing of the kind.

Q Did you have any discussion to that effect? A I did not.

Q Did you say that you were going to take it upon yourself to see Jolson personally and tell him that he had no right to go out like that? A No, I did not.

Q Did you say anything to that effect?

THE COURT: He has answered that. I think you have gone over that fully.

MR. DRISCOLL: I do not think I touched that.

Q Did you say that you knew that an agreement had been reached because you personally had given your word to Griffith that he could ahead with the production? A I did not, because I never gave him my word.

Q Was there any discussion about that? A There certainly was not.

MR. DRISCOLL: That is all.

THE WITNESS: Just one more thing. I also wish to make the record clear that I am not the associate counsel of the United Artists. I never have been associate counsel for the United Artists. My connection with that organization is this: I am acting as the representative on the board of directors of Mr. Charles Chaplin, and I receive an annual compensation for that service in representing him. I have no pecuniary or other interest in that organization. Mr. O'Brien represents Miss Pickford, and Mr. Banzhaf Mr. Griffith. And I also wish further that the record show I was not associated in the months of May, June or July in any capacity with D. W. Griffith or D. W. Griffith, Inc.

BY MR. DRISCOLL:

Q Now, Mr. Burkan, you are and have been since the organization of the United Artists, have you not, a member

of the board of directors? A I have, I surely have.

Q And as a member of the Board of Directors don't you consider that there is some duty and responsibility upon you? A What do you mean by that?

Q Are you there as a figurehead only for Mr. Charles Chaplin or are you there to act as a member of the board of directors? A No, to look after Charley Chaplin's interest, to protect his interests.

Q So that as a member of the board of directors of that organization, all you are there for is to protect his interest? A Absolutely.

Q And not for the good of the corporation? A What is the difference, if it helps Charley Chaplin it helps the corporation.

Q You think it would? A I am sure.

Q Anything that is for Charley Chaplin's good is for the good of the corporation? A I should say so.

Q So that you have absolutely no duty as a member of the board of directors except to protect Charley Chaplin's interests? A No, - the peculiar form of that organization--

Q (Interrupting) Is that true? A No, it is not true, and I would like to explain.

Q Kindly answer the question, Mr. Burkan? A I will

answer. It is not true.

Q As a matter of fact, Mr. Burkan, don't you know that the United Artists have at various times announced in their literature that Nathan Burkan was associate counsel for them? A I cannot help it. The fact is, I am not.

Q Is it true that they have so announced? A I don't know.

Q And you have been a member of the board for how long? A Since its organization.

Q When was it organized? A I think in 1920.

Q When was D. W. Griffith, Inc. organized? A I don't know, - I don't know anything about their organization.

Q As a member of the board of directors of the United Artists corporation, did you ever have to consider a proposed contract with D. W. Griffith, Inc.? A No.

Q You never did? A No.

Q It never came to your attention? A No.

Q As a member of the board of directors of the United Artists didn't you know that the United Artists had a contract with D. W: Griffith, Inc.? A Yes.

Q When did you first know that? A They had it before I got there, because Mr. Moore organized it in California in my absence, and I came in later. Mr. Griffith and all the rest had already made these arrangements.

Q And that contract was for Mr. Griffith -- A (Interrupting) Yes, I think at the time of the organization Mr. D. W. Griffith went into it individually.

Q I think you are right. A I want to say, each of these people is a corporation. Charles Chaplin is a corporation. Mary Pickford is a corporation. Douglas Fairbanks is a corporation. But when it comes to talking about themselves, it is big I.

Q Now, Mr. Burkan, you know, though, that the United Artists have a contract with Griffith, Inc. for Mr. Griffith's services, isn't that true? A No, they have not,, all they have is a contract for the distribution of the pictures.

Q Of his pictures? A Yes.

Q A contract with D. W. Griffith, Inc. for his pictures? A For his pictures, quite right.

Q There is not any question about that; you know that? A No doubt.

Q You knew that from the time D. W. Griffith, Inc. was organized? A Yes, and I knew they had the same sort of contract with the other people. They shifted. Once they appeared, and the next time the Griffith's appeared.

Q And you knew also that during the period of that contract, the star, whether Griffith or Fairbacks, or

Pickford or Chaplin -- I should have said Chaplin first, I suppose. A I think you should.

Q We will start over again. You knew during the term of that contract Mr. Chaplin or any of the lesser stars or lights like Griffith, Fairbanks, and Pickford, could not possibly make pictures for anybody else? A That is true, yes.

Q As a matterof fact, you draw a salary from the United Artists, don't you? A Yes, I get $5,000 a year, and Mr. Banshaf gets $5,000, and your partner, Mr. O'Brien, gets $15,000.

Q As a matter of fact, Mr. Banshaf gets $5,000 as secretary, doesn't he? A As secretary, yes.

Q Is that true? A Yes, - as secretary, yes.

Q And Mr. O'Brien, one of my partners, gets $15,000 as counsel, doesn't he? A Yes, that is right.

Q And you get $5,000 as associate counsel, don't you? A Not at all. I am not associate counsel, and never have been, and I would not be for $5,000 a year.

Q What is the excuse for giving you the $5,000, Mr. Burkan? A Because it was arranged with these parties, - they are all in California, and have no time to attend to the business of the company in New York, and they want lawyers to represent them and act for them, and it is

natural that these men who give up their time should be paid, and it was arranged that these people should get a compensation of $2,000 a year. In other words, instead of Mr. Chaplin paying it, it comes out of the company, and the same thing applies to Mr. Griffith, Mr. Griffith should pay it, but it comes out of the pockets of the company; and as to Mr. Banshaf, that secretary business is the nominal title. And as to your partner, I am not going to say. I like him too much.

Q Does the title of director mean nothing then to you? A We have no power. We have to carry out the instructions of our principals. Before I vote on any proposition, I have to wire to California to Chaplin and he gives his consent. I have no power at those meetings.

Q You are a dummy on the board of directors? A That is what I am, a dummy director.

MR. DRISCOLL: That is all.

MR. BURKAN: That is all.

Adjourned until Monday, September 20, 1926, at 10:30 o'clock A. M.

Mme Burlington 1100

Mr. Ellen Wood Dean
Childrens Film

Chicago

HOTEL SEVILLE
Fifth Avenue & Twenty-Ninth St.
New York

Mr. D. W. Griffith

Dear Sir
You were rehearsing
Dream Street, when I met you
Would it be possible to obtain
an interview while I am in
New-York for a few days?
My address here is room 179
Seville Hotel.

Yours truly
Ellen Wood Dean

Phoned left message with operator 9/16/16

Rec'd letter & gives to Mr Griffith 9/19/26

September 17, 1926.

B. J. Martin, D. D. S.,
53 West 42nd Street,
New York City.

Dear Sir,

Mr. Griffith wishes me to acknowledge and thank you for the information contained in your letter of September 15th. However, at this time Mr. Griffith would not be interested in purchasing the car mentioned therein.

Very truly yours,

Secretary to Mr. Griffith.

Form 1102

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NEW YORK CITY
SEPTEMBER 18, 1926

STOPFILMS
WESDO
LONDON

LAST STATEMENT OF OPERATIONS RECEIVED ON HEARTS DATED JUNE THIRTIETH STOP KINDLY SEND LATER STATEMENTS

D W GRIFFITH INCORPORATED

Law Office
WARREN GODFREY

608 TO 616 REALTY BUILDING
SUNS.MAIN 384.HOME.CITY 2038
LOUISVILLE,KY.

Sept. 18, 1926.

D. W. Griffith,
Astoria, Long Island.

Dear Sir:-

I don't know that you recall the writer at Bruck & Chestnut, the Sweeny boys and etc., but at any rate, I am writing you to ascertain if you would be interested in the organization of a Production Company.

I will be glad to give you the details, if interested.

Yours very truly,

Warren Godfrey

Warren Godfrey.

WTG'M

MRS. HARRY S. CROCKETT

914 Montrose
Chicago, Ill
Aug. 19, 1926 –

Dear Mr. Griffith,

About seven years ago, you wrote me while I was in High School, at Chatham Inst Chatham, Va; I was just in my teens, and inspired with colossal dreams of becoming a movie star. Your letter was quite favorable and you said that you would keep me under strict surveillance (as I told you my mother's, horrified opposition), provided I met all requirements and was accepted. I forwarded her the letter, in hopes it would soften her austere manner, and win a little approval and a few days later, I was rewarded by a visit from her and rather "painfully" at

arrived from school, taken home, and placed again under a private tutor; and constantly reminded that I was a "little girl", which I was.

Since that time, I have 'lounged' through college and entreated mother that I might again lay the name. She was most inexorable—, so I married — or have been married. I am now twenty-two, quite comfortably fixed and my own mistress.

So I beseech you to answer as favorably as possible, this desire for which I have so longed for, but never obtained.

I am aware, that it will call for nothing less than hard labor to become "A Star", and of course I wouldn't waste my life, should I find out I could never reach my goal, but I am quite willing and

MRS. HARRY C. CROCKETT

gorious to lend every effort towards 'his' Allowance.

'Tis true, that innumerable women, third of them belong as Prima Donnas, unknown to the world, and make themselves and others around them — miserable, when in reality they are very mediocre. I have tried to think carefully. I believe that I can act, provided I don't get stage fright, and unable to express my emotions.

If I cannot, — I shall speak to be told so, candidly, and I shall abandon such dreams for something else. However I can't see where there's any harm in a try-out, if you

are willing to take the chances.

I can of course, send you a photograph, in the sign that you asked for — in the long ago, but they are as a rule quite flattering, after the photographer has "touched them up", and I miss be glad to have any number of feet of screen tests made, that you might desire, at my own expense, if you will kindly advise me where to go, here in Chicago — for same.

Any personal references or each that you may desire, I'm sure I can give which will be entirely satisfactory.

Again awaiting, as

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MRS. HARRY G. CROCKETT

regularly, or more so, than before, for a hasty and favorable reply.

Most Sincerely Yours,
Alma Margerita Crockett
Nee (Wells)

Address -
Alma Margerita Crockett
322 McCormick Bldg
Chicago, Ill -

All mail will be forwarded to me from that address

Form 1088A

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 20, 1936.

Day Letter

Miss Lonella Parsons,
Hotel Algonquin,
59 West 44th Street,
New York City.

Dear Lonella really more delighted than words can say to know of your return and I hope you will stay with us for ninety years As ever yours

D. W. Griffith

Chg D. W. Griffith, Inc.

PARAMOUNT'S
LONG ISLAND STUDIO
RESTAURANT

Dear Lucille!

Really more delighted than words can say to know of your return to land & hope you will stay with us for ninety years & so say yours

D.W. Griffith

September 20, 1926.

Mr. Frederick Lawrence,
Hotel Grenoble,
56th Street & 7th Ave.,
New York, N. Y.

Dear Sir,

Mr. Griffith wishes me to acknowledge and thank you for your very kind letter of September 15th.

Yours very truly,

Secretary to Mr. Griffith.

My dear Mr Lloyd.

Mr Griffith said, in Derby, that we could easily go to the first night of "Satan" So will you please see that we have tickets. If it is an invitation house why I know I can't pay for them. But if the seats are on sale, will you get them for me just the same, and you and I will have a financial conference later —

So may I be sure that you will keep his name secret, because he would not serve the cause for anything.

Very sincerely —
Abel Gance

32 Lafayette Place
Greenwich —

Sept. 20th 1926.

Barbara Nelson
a reminder
Mrs Clark, Pa

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

September 21, 1926.

Major Geoffrey Moss,
Needles Club,
London, England.

My dear Major Moss,

A few days after his return from abroad, Mr. Epping had to leave New York on a business trip. Before going he instructed me to reply to your cablegram and to advise you that his visit to you while he was in London was in the nature of a social call just for the sake of seeing you and saying "Hello". He spent several months visiting Mrs. Epping who is living in Hinterzarten, Germany, and stopped over in London on his way back here. Mr. Epping was very sorry that he did not have the pleasure of seeing you again, but perhaps the next time he will be more successful. He asked me to also convey his very kindest regards to you.

Very truly yours,

Secretary to Mr. Epping.

September 21, 1926.

Adrian H. John, Captain, C. W. S.,
Office of the Corps Area Commander,
Governors Island, N. Y.

Dear Sir,

I wish to acknowledge your letter of September 14th to Mr. Griffith, and regret to advise that Mr. Griffith is unable at this time to contribute to your very worthy cause. This company is not making any pictures just now, Mr. Griffith being under contract to the Famous Players Lasky Corporation, and therefore we have no existing fund to cover donations, subscriptions or anything of that sort.

We will be pleased to keep your letter in mind and if in the future we find it possible to do so we will be pleased to send a donation.

Very truly yours,

General Manager,

D. W. Griffith, Inc.

AGG/CC

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1008 N. Gale Ave., Hollywood, Cal.

September 21, 1931

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
1107 Longacre Building,
New York City.

Dear Mr. Griffith:

You are very cordially invited to attend the Reception and Dinner of the Society, at Briarcliff Lodge, at 7 P. M., on October 4th.

At this, our Twenty-first Semi-Annual Convention, we are giving a Reception and Dinner in honor of Mr. Will H. Hays, who will be the speaker of the evening.

There is a very intimate connection between the activities of our Society and the technical problems of your Association. Realizing the mutual advantages of a closer correlation of the two bodies, the executives of both organizations have been for sometime endeavoring to work out some plan by which our Society can best solve the technical problems of your Association.

As the head of an important unit in the Association, you will be directly interested in the successful consummation of such an arrangement.

This Dinner will afford the first opportunity for the members of both organizations to get together and, it is believed, for our mutual benefit.

Sincerely and cordially yours,

SOCIETY OF MOTION PICTURE ENGINEERS

By Willard B. Cook
President

WBC:A

St. Cecile Lodge No. 508, F. & A. M.
SECRETARY
W. WILLIAM BOYD TINGLE
216 EAST 122 ND STREET
NEW YORK CITY
TELEPHONE HELGRAD 2222

September 22, 1926.

Mr. David W. Griffith,

720 Longacre Building,

1476 Broadway,

New York City.

Dear Brother Griffith:-

St. Cecile Lodge has again been requested to give a volunteer performance for the benefit of the Relief Foundation of the Fourth Manhattan Masonic District (our district) to be held at Mecca Temple, Tuesday evening, November 9th, and by vote of the Lodge the request was granted.

In order that the entertainment this year will measure up to the standard of the Lodge, and with this aim in view, you are requested to serve as one of the Committee of Arrangements for the performance, and we trust that you will see your way clear to assist your Lodge with your wide experience.

In a short time a meeting of the Committee will be called, and we hope that you will be able to attend and help "put over" the greatest entertainment ever given in New York City, which is our aim.

Hoping to hear of your acceptance in a few days, and with your valuable aid make this entertainment what we are sure you would wish it to be for the good name of St. Cecile Lodge, I am,

Fraternally yours,

William B. Tindle

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. H. T. Banshaf

From Mr. R. A. Kluns

Date September 22nd, 1926

Time

Reply to

I am attaching hereto, statement showing the status of the United Artists Corporation account.

Please note that they have only to recover $5,586.14 more to cover all of the Griffith liabilities on the basis of our 60-40 agreement of June 2nd. This will take about 6 weeks to work itself out. Since the operation of this 60-40 agreement, we have received $17,593.29 in cash from the United Artists Corporation.

Please make all replies on back of this memorandum.

September [illegible], 1926.

Mr. David J. Fox,
Garnet, Fox & Gans,
[illegible] West [illegible] Street,
New York,
N. Y.

Dear Mr. Fox:

In connection with the "One Exciting Night" matter, I have found that the following condition exists:

There are due Mr. Jacobs at the present time from Mexico, Europe and the Far East monies which aggregate between $700 and $800 and the reasons for the holding of this money by the United Artists Corporation is explained as follows:

They have just had conducted in their English office a complete audit of all productions released by them. This audit revealed many expenses which have hitherto been charged on the Producers Statements. In the case of "One Exciting Night" this amounts to approximately $1300. Incidentally this same condition exists on all of our other productions to a greater extent than it does on "One Exciting Night".

In connection with the distribution of this picture in Australia--there has been imposed by the Australian Government a 25% tax on the revenue of all films and this tax has been made retroactive to the first of January 1924. Therefore you can readily see that the United Artists Corporation have to recover from other foreign income on "One Exciting Night" enough to reimburse them for the tax paid on "One Exciting Night" in Australia. However, just as soon as the monies which the United Artists Corporation are holding against the English and Australian charges are large enough to safe guard them, they will resume payments to Mr. Jacobs.

If there is any further information I can give you please do not hesitate to call upon me.

Very truly yours,

y Life Arrive

Glancing at Mr. Griffith's "Intolerance" After Ten Years

An Attempt to Express Considerable Enthusiasm Over a Screen Masterpiece That Gives Indication of Being Timeless

By Richard Watts Jr.

FILM people use the word "epic" in a prodigal way that must check the advocate of careful speech. In fact, they employ it so freely that a screen epic, like the London of Lorelei Lee, Miss Underhill and Mr. Cohen is nothing. Every program picture that has more than a dozen extras is now proudly labeled a super-epic, with a triumphant contempt for the puny efforts of Messrs. Homer, Virgil and Milton. Now the Film Arts Guild has put us all in its debt again by bringing back "Intolerance" and, with scant apologies, I must join in the cry of "epic." If ever I saw one in modern art, it is the Griffith picture.

It was back in 1914 that the man they call, some in mockery, some in hysterical reverence, "the Master" made this colossal melodrama of four contrasted civilizations in the dramatic process of collapse. It was over ten years ago that the film was revealed to a public that couldn't quite comprehend it. That information may be of some chronological interest, but it has little bearing on the merit of the production. The picture remains, like "The Cabinet of Dr. Caligari," a timeless masterpiece, with no apology for the date of its birth.

After giving forth so many superlatives, it might be an admirable idea to mention first of all the defects of the film. Its scheme of carrying on four stories, set in four widely separated epochs—the Babylon of Belshazzar, the Jerusalem of Christ, the France of Catherine de Medici and the America of before the war—side by side, jumping with fine dexterity from one century to another, undeniably does have the result of causing confusion and lack of smoothness. But more important than this is the tawdriness of the modern story.

This section of the film is the most old-fashioned part of the production, and that is by no means because of those quaintly ancient clothes worn by the local peasantry of the time. The tale of the poor young man who is framed by his enemies, only to be saved from hanging by a last-minute confession and a mad dash to the gallows, is trivial melodrama, despite the overtones of sociology injected by the director. The admirable justice of Mr. Griffith's plea for economic and social tolerance in this modern world cannot make his plot here more than nonsense.

As in most of the Griffith pictures the acting of the women in the cast is, I think, quite bad. Mae Marsh, as the modern girl, hops around in a manner that would almost make you believe Mr. Griffith was burlesquing his own heroine. Even Constance Talmadge is not free from the vice of professional coyness. I might mention, too, that the titles are not all they should have been.

The virtues of the production, though, make these defects seem terrifically unimportant. Perhaps, too, the age of the film does have its influence in softening the bad features of the picture. You are inclined to set down certain failings as merely quaint, while praising the virtues because they have the additional advantage of being pioneer.

But "Intolerance" is dependent on no such matters for its very notable excellence. In the first place, the picture has the broadest, most tremendous sweep I have ever encountered in a motion picture. To get back to cinema terms, it is "epic"—but this time epic in its truest sense. The drive of the thing is enormous. It moves as thunderingly, as dynamically to its multiple climax as has anything in dramatic history. It simply moves down on you like an express train, if you will pardon the novelty of my simile in the interest of its accuracy.

Then, too, the picture is so completely motion picture. It owes nothing, I think, to any other form of dramatic art. No other medium of expression yet devised could do what it does—carry you whirling along in the mounting dramatic movement of four civilizations in collapse, toss you from one to another, from Babylon to New York and back to sixteenth century France, and never quite lose its own onward course. And it does all that entirely the camera, and the camera in its most modern sense, with angles, tempo, crescendo and all the other passwords of the film academicians.

It is, of course, the Babylonian episode that supplies the finest and most important part of the film. Here is photoplay pageantry that, for richness, fine composition and general beauty, is so impressive that it should make the producers of the expensive "Ben-Hur" feel just a bit ashamed of themselves. Not only do the scenes in "Intolerance" seem to me more beautiful than those in the newer spectacle, but they have, in addition, the virtue of first rate historical illusion.

The Judea of "Ben-Hur" somehow always was redolent of Hollywood, though, for all I know, some of it may actually have been taken in Jerusalem. But the Babylon of "Intolerance" gave to an amazing degree the feeling of an authentic picturization of another civilization. Even the players, particularly Seena Owen as Belshazzar's lady and the man who played King Cyrus, put away the conventional appearance and mannerism of modernity, and seemed to live for the moment in another age. It was a highly impressive re-creation of an alien century.

In these episodes there occurs one of the most effective uses of the moving camera I have encountered—the scenes where the camera moves slowly up the steps of the Babylonian palace during the celebration of temporary victory over the Persians. For scenes of beautiful pictorial movement I recommend to you also those of the last march of Cyrus's army on the doomed city, particularly the one taken from behind a low fringe of bushes across the river from the passing soldiery. Or, for that matter, any of the battle scenes, especially those where the siege towers of the Persians are repulsed from the beleagured walls of Babylon.

Mr. Griffith's use of the much-abused camera angle and those other academic devices is so intensely modern that it is only when you watch some of the acting that you recall the age of the picture. I repeat that the best of it seems to me the playing in the Babylonian episode, although Miss Talmadge could have been restrained a bit without causing me anguish.

One of the incidental pleasures of watching "Intolerance" lies in ferreting out men and women who were destined to be prominent, then playing minor roles, or in wondering how actors then of importance faded so into insignificance. I found myself wondering, for example, why one heard no more of Margery Wilson, who played the heroine of the Huguenot episode so prettily. Nor could I resist a feeling of disappointment when I was unable to find either Erich von Stroheim or Andre Beranger concealed behind the fierce whiskers of some Babylonian soldier or, mayhap, French mercenary.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

If ever I saw one in modern art, it is the Griffith picture.

It was back in 1914 that the man they call, some in mockery, some in hysterical reverence, "the Master" made this colossal melodrama of four contrasted civilizations in the dramatic process of collapse. It was over ten years ago that the film was revealed to a public that couldn't quite comprehend it. That information may be of some chronological interest, but it has little bearing on the merit of the production. The picture remains, like "The Cabinet of Dr. Caligari," a timeless masterpiece, with no apology for the date of its birth.

After giving forth in many capacities, it might be an admirable idea to mention first of all the defects of the film. Its scheme of carrying on four stories, set in four widely separated epochs—the Babylon of Belshazzar, the Jerusalem of Christ, the France of Catherine de Medici and the America of before the war—side by side, jumping with fine dexterity from one century to another, undeniably does have the result of causing confusion and lack of smoothness. But more important than this is the tediousness of the modern story.

This section of the film is the most old-fashioned part of the production, and that is by no means because of those quaintly ancient clothes worn by the local peasantry of the time. The tale of the poor young man who is framed by his enemies, only to be saved from hanging by a last-minute confession and a mad dash to the gallows, is trivial melodrama, despite the vastness of savagery injected by the director. The admirable justice of Mr. Griffith's plea for economic and social tolerance in this modern world cannot make his plot here more than nonsense.

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D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Another Griffith Week Given by Film Arts Guild

Continuing its D. W. Griffith weeks of repertoire at the Cameo Theater, the Film Arts Guild will present to-day, to-morrow, Tuesday and Wednesday "Broken Blossoms," featuring Lillian Gish, Richard Barthelmess and Donald Crisp. Besides the remarkable acting of Miss Gish and Barthelmess in this story of London's Chinatown, this film is also noted for being the first to employ mist photography to heighten the effect of the East End slums.

On Thursday the guild will present for one day Mr. Griffith's tragic story of Germany in the period immediately subsequent to the war and its privations, "Isn't Life Wonderful," featuring Carol Dempster, star of "Sorrows of Satan," and Neil Hamilton.

On Friday and Saturday will be repeated "Intolerance." It is constructed in four sequences, the Babylonian, the Egyptian, the French and modern. Each story is vivid with the theme of love's struggle through the ages and its defeat by man's inhumanity to man. In its cast appear such names as Lillian Gish, Mae Marsh, Robert Herron, Constance Talmadge, Bessie Love, Miriam Cooper and many other stars of to-day and yesterday.

GRIFFITH'S $2,627 JUDGMENT "GOOD BREAK" FOR AL JOLSON

Both Sides Satisfied with Verdict in Damage Action —D. W. Griffith Pleased Over Proven Oral Contract—Another Case Pends Against Comedian

D. W. Griffith states he is satisfied with the $2,627.50 verdict which a jury in the Federal Court awarded him yesterday (Tuesday) morning in his breach of contract suit against Al Jolson. The monetary consideration is incidental according to Griffith who has acquiesced to the verdict, despite his attorneys' desire to appeal for an increased amount, stating it is also a moral vindication, proving he did have a contract with the blackface comedian.

No written instrument figured in the suit, the burden of the proof being to establish an oral contract which was successfully accomplished by Arthur F. Driscoll of O'Brien, Malevinsky & Driscoll for Griffith, Inc.

Griffith originally sue for $500,000 damages and some $70,000 for actual production expenses incurred in screening "Mammy's Boy," the proposed Jolson film. The comedian at the trial stated he looked like a "zebra" and "terrible" on the screen, which statements were refuted by his proposed feminine lead, and that he was compelled to take a boat to Europe to avoid a nervous breakdown.

Kelly's Suit Pending

Another suit still pending against Jolson is one by Anthony Paul Kelly for $250,000 damages, arising out of the same circumstances, Kelly claiming he brought Griffith and Jolson together and lost that amount as his share of the proposed profits because of the film split.

What bearing this $2,627 verdict will have on the Kelly action is open to conjecture. O'Brien, Malevinsky & Driscoll also represent Kelly.

Nathan Burkan for Jolson is satisfied with the Griffith award, it being generally conceded as more than a good "break" for the comedian.

Suite 301-131 Telephone Longacre

FILM ARTS GUILD

(1926)

600 FIFTH AVENUE NEW YORK CITY

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Sept. 19,1960

GOVERNING BOARD

Ralph Block
Famous Players
John Cohen, Jr.
N. Y. Evening Sun
Benjamin de Casseres
John Emerson
Robert T. Flaherty
Director "Moana"
Fannie Hurst
S. Jay Kaufman
N. Y. Evening Telegram
Anita Loos
Quinn Martin
N. Y. World
Sidney Olcott
Director
Robert E. Sherwood
Life Magazine

ADVISORY COUNCIL

Palmer Smith,
N. Y. Evening World
George Mitchell,
Film Fun
J. E. McCormick,
First National
William A. Johnston,
David W. Bailey,
Boston Transcript
L. L. Clemans,
Tacoma Ledger
Leah Durand,
Des Moines Register
Helen De Motte,
Richmond News-Leader
Elizabeth M. Kern,
Omaha World
Carlton Miles,
Minneapolis Journal
Gustav Klemm,
Baltimore Evening Sun
Prudence Nicholas,
Des Moines Capital
Burt McMurtie,
Pittsburgh Press
Bradley L. Morison
Minneapolis Tribune
Dolly Wood,
Chicago Herald-Examiner
Frank La Falce
Newark Ledger
Helen Mary Hayes
Lincoln State Journal
Frederick James Smith
Brewster Publications
Miss Marion Fairfax
Miss Hope Hampton

Mr. Gray's secretary
will you please have the complete printed or typewritten
cost of INTOLERANCE ready tomorrow and I will send my boy for it.

D. Gray

Form 1100-A

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. N. WILLEYER, FIRST VICE-PRESIDENT

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

Los Angeles, California,
September 23rd, 1926.

A. H. T. Banshaf,
130 West 42nd St.,
New York, N. Y.

Bank committee considering loan STOP Probably will not have definite answer until next week STOP Have tentative offer of purchase that should net around one hundred and forty thousand dollars STOP Suggest you let me know if such figure is attractive STOP Personally believe would be best to sell at this figure or decide to subdivide during coming year STOP Will keep you advised STOP Kindest regards.

Loyd Wright.

Charge to Loyd Wright.
208 Currier Building.

Frederick Lawrence

Hotel Grenoble
58th St. & 7th Ave.
Tel. Circle 0303

New York, Sept. 23, 1926.

Dear Mr. Griffith,-

On Monday next, Sept. 27th, I shall give myself the pleasure of leaving at your office my latest story, entitled, "That Damned Irishman." This story covers the tremendous struggle between Parnell and Gladstone over Home Rule for Ireland, and the downfall of Parnell and his cause wrought by the Irish statesman's love for Katharine Wood O'Shea.

I verily believe "That Damned Irishman" embodies a dignity, a romance, a drama with its terrific culminating tragedy, a human appeal, and a picturesqueness which will singularly charm your wizardry of art.

I would be delighted to be fortunate enough to find you present in your office at the time of my call, but if that cannot be I shall leave the manuscript with whoever may be representing you.

Faithfully yours,

Frederick Lawrence

September 22nd, 1926

Mr. David J. Fox,
Arnst, Fox & Gund,
42 West 43rd Street,
New York,
N. Y.

Dear Mr. Fox:

I am enclosing herewith, the letter which was sent to us on April 26th of this year by the United Artists Corporation with reference to the New South Wales Tax.

You will note that this is retroactive from July 31st, 1924 instead of January 31st as I told you and also that while this act has not yet been enforced they have found it advisable to withold this money and in the event that it is not enforced it will be returned to the respective producers.

I find that the amount of Australian income which you have received since July 1st, 1924 is approximately $2,000, therefore, the tax would only be about $500 instead of $1,100 as I told you over the 'phone. If anything develops in connection with this tax, I shall be pleased to advise you of the same.

We trust this information will serve you.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:fS
ENC.

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MACFADDEN PUBLICATIONS
True Story
Physical Culture
Muscle Builder
True Romances
Dream World
Movie Magazine
The Dance
True Detective Mysteries
Sportlife
Marriage Problems
Own Your Own Home
Fighting Romances
True Experiences
New York Evening Graphic
Automotive Daily News

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1926 BROADWAY AT 64th STREET
NEW YORK CITY NEW YORK

TELEPHONE
TRAFALGAR 4500

September 25, 1926.

Mr. D. W. Griffith,
Mamaroneck, N.Y.

My dear Mr. Griffith:

We have employed Mr. Louis Grushoff as printer and dark room man in our photo work. He has given us your name as reference.

As a matter of office record, may we have a letter from you regarding Mr. Grushoff?

Thanking you, I am,

Yours very truly,

MACFADDEN PUBLICATIONS, INC.

L. C. Shuttleworth

Personnel Manager.

LCS:GM

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WM. H. HAYS
PRESIDENT
G. M. WILLIAMS
SECRETARY

OFFICE OF THE PRESIDENT

September 25, 1926.

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
1107 Longacre Building,
New York, N. Y.

My dear Mr. Griffith:

At the meeting of the Board of Directors held on March 30, 1926, the following resolution was passed:

"RESOLVED by the Board of Directors of the Motion Picture Producers & Distributors of America, Inc., that the member companies do impress and they shall hereafter cause to be impressed on each and every picture produced or distributed by them at such a point on the negative and all positives as they may decide, an imprint of a seal this day agreed to by said Board, a copy of which seal is copied hereon and made a part of this resolution."

From the minutes of the meeting of the Board of Directors held on June 9, 1926, I quote the following:

"In reporting the meeting of the heads of nationally organized welfare associations, held June 8, 1926, at which time such interested public welfare groups reaffirmed their pledges of cooperation with the constructive efforts of Motion Picture Producers & Distributors of America, Inc., the Chairman reiterated the necessity for complete observance of the declared policy of the Association, and urged that all pictures produced by the members should bear thereon a reproduction of the Association seal."

The reasons for the resolution, unanimously passed,,were sufficient. As you know, we have developed a splendid cooperation by over sixty nationally organized welfare organizations with a total membership of possibly 30,000,000 paying members. The heads of these organizations and their representatives are in constant touch with us through our Department of Public Relations. More than a year ago we promised them that we would acknowledge our accountability by imprinting on every picture of every one of our members our seal so that they

might know that a picture with that seal was a picture for which we were responsible and if they objected to the picture they would come to us about it and not take unfriendly action through the newspapers or otherwise.

It is our purpose, too, to make it clear to the film pirates that when a film is stolen with that seal on it all the power of all the companies and all the laws available will be used to punish them.

There has been among the members generally a willingness to cooperate with the Association in carrying out this promise, a promise which brought much value to us. There are many reasons indeed why the seal should be used, and unless there is some real reason for not using it in some cases, I most earnestly again urge you to take such steps as are necessary to require its use at your studios in each instance. It may seem to some a light matter. It is not. It is a serious matter in that it involves the keeping of a pledge and the acknowledgment of an accountability.

The seal itself is an innocuous impression which can possibly do no harm. It was worked out with a good deal of care. It serves its purpose as an identification, and it can offend no one. It can easily be put anywhere in the picture. I am sure where it is not used there is some mistake or misunderstanding somewhere and I know you will be pleased to correct it.

With kindest personal regards, I am

Sincerely yours,

W. H. Hays,

G O P Y

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TREASURY DEPARTMENT

Internal Revenue Service

NEW YORK, N.Y.

September 23rd, 1924.

P. W. Griffith, Inc.,
1470 Broadway,
New York City.

Gentlemen:-

Reference is made to your offers of $238.68 and $761.32 submitted in lieu of the assessed penalty and interest aggregating $2,773.13 appearing on the April 1924 Sales Tax List, and the accrued but unassessed interest of $476.68.

After careful consideration the Bureau advises that an offer in compromise in lieu of the above penalties and interest accounting to $1400.00 would be favorably considered, which is equal to interest at 6 per cent on the tax from the time it became delinquent to the time of payment. Therefore it will be necessary for you to submit an additional offer of $400.00, and forward same with the enclosed forms properly executed.

This matter should be given immediate attention.

Respectfully,

(Signed) CHAS. W. ANDERSON
Collector.

FAR:GJ

New York American
MOTION PICTURE DEPARTMENT
LOUELLA O. PARSONS
Editor

Telephone: Wisconsin 4914
166 West Forty-Second Street

September 24, 1926.

My dear friend:

How nice to come back and find that you have not forgotten me. Your lovely flowers and the sweet telegram made my homecoming very happy.

I am anxious to see you and to hear all about "The Sorrows of Satan," which they tell me is your greatest achievement. If it is better than "The Birth of a Nation" and "Broken Blossoms" it must be indeed a very great production.

I do want to see you and have a talk with you, and thank you in person for your friendship, which I always know I have whether I am sick or well. There are so few people one can call friend, and I have always been so proud that I could place you in that category.

Affectionately yours,

Louella O. Parsons

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PASSING SHADOWS OF THE MOTION PICTURE SCREENS

Picture Plays and Players

A Chiding for Exhibitors In Re the Bad Musical Accompaniments for Films.

By JOHN S. COHEN, Jr.

The conviction is hereby expressed that not only do the producers of cinemas frequently fall down on their jobs, but also the "Mr. Exhibitors" of films. Else how can one account for the miasmatic musical accompaniments that wreck photoplays even in the first run theaters of Broadway, the largest exhibition center in the world. With the exception of the Capitol—and occasionally the Mark Strand—not one first run photoplay emporium in this city has even a competent orchestra, much less a greatly needed inspired one. If the orchestras were good, and if the arrangers of the cinema scores knew what it was all about, then business in our first run theaters would probably be double what it is to-day.

The one notable exception to the above diatribe, the previously crowned Capitol, proves the contention. During the past year or so, it has literally reaped a fortune. Of course, the Metro-Goldwyn-Mayer pictures shown there are, as a rule, a shade better than the others, but I think they are made to seem two shades better by the dulcet Mendoza-Axt-Bowes arrangements.

* * *

Let us glance at the musical scene as it affects the photoplays. (Before we look, however, I must admit comparative ignorance in the matter of music, although I know what I like.) The worst orchestras of the bunch are those of the Colony, the Cameo and the Hippodrome. The Cameo orchestra, although a small one, is noisly and it insists on playing with the organ f or some odd reason. The Colony orchestra is simply two Cameo orchestras put together, and the Hippodrome band is—and you can imagine its effect—approximately four Cameo orchestras playing together, or rather, nearly together.

Nor do I chide the orchestras of these theaters alone. It is only about once a month when the Mark Strand presents a really good film score (Miss Pickford's film, "Sparrows," for insiance, was nearly crushed by a badly arranged and none too well executed score). The Rivoli orchestra is more often inefficient than efficient, and the Rialto orchestra is a bit worse, although in the case of the score of "Variety" it acquitted itself fairly well.

* * *

When we come to the $2 movies our musical accompaniments are better—for then they are usually arranged by Roxy, Mendoza-Axt-Bowes or Reisenfeld or Zuro, all of whom know what to play during any given sequence in a film. And, furthermore, these men know how and where to procure good orchestras to execute their arrange- [illegible] Listen to the score for "Beau

AT THE STRAND

Mary Pickford in "Sparrows," which is being held over for another week.

father, crushed by his daughter's seduction and by the fact that he has become a murderer to avenge her, flags a train and gives himself up to the authorities aboard, the music should not be fast "train" music but fateful pathos. In other words, the

Next Week's Films

ASTOR—"The Big Parade," with John Gilbert and Renee Adoree.
CAPITOL—"The Black Pirate," with Douglas Fairbanks.
CAPITOL—"The Eagle," with Rudolph Valentino and Vilma Banky.
CENTRAL—"The Scarlet Letter," with Lillian Gish and Lars Hanson.
COLONY—"Monsieur Beaucaire."
CRITERION—"Dead Drunk," with Ronald Colman and Alice Joyce.
EMBASSY—"Bed-Hop," with Ramon Novarro.
HIPPODROME—"The Marriage Clause," with Francis X. Bushman and Billie Dove.
LOEW'S LEXINGTON—Sunday through Wednesday, "La Boheme," with Lillian Gish and John Gilbert; Thursday and Friday, "Aloma of the South Seas," with Gilda Gray; Saturday, "Mare Nostrum," with Alice Terry and Antonio Moreno.
LOEW'S STATE—Sunday, "La Boheme," with Lillian Gish and John Gilbert; Monday through Sunday, "Mare Nostrum," with Alice Terry and Antonio Moreno.
OLYMPIA—Sunday through Tuesday, "Men of Steel," with Milton Sills and Doris Kenyon; also "Almost a Lady," with Marie Prevost and Harrison Ford; Wednesday through Saturday, "Mismates," with Doris Kenyon and Warner Baxter; also "Padlocked," with Lois Moran and Noah Beery.
PLAZA—Sunday and Monday, "The Lone Wolf Returns," with Bert Lytell and Billie Dove; Tuesday and Wednesday, "Cyrano de Bergerac," with Pierre Magnier; Thursday and Friday, "Mantrap," with Clara Bow and Ernest Torrence; also "Sunny Side Up," with Vera Reynolds and Edmund Burns; Saturday, "No Man's Gold," with Tom Mix and Eva Novak.
RIALTO—"Tin Gods," with Thomas Meighan and Renee Adoree.
RIVOLI—"You'd Be Surprised," with Raymond Griffith and Dorothy Sebastian.
STRAND—"Sparrows," with Mary Pickford.
WARNER—"Don Juan," with John Barrymore and Mary Astor; also Vitaphone.

'POTEMKIN' AHOY!

The Censors Pass the Masterpiece With a Few Slicings.

After many conferences the New York State Board of Censors yesterday issued a license for the showing of "Potemkin," the wonderous example of expressionist cinema art from Soviet Russia.

The film will not be shown in its complete state, however, as a few nips have been taken from it here and there. It was thought by the censors that in its original state it was far too strong to be stomached by an audience.

The marvelously acted mother and son sequence, where the mother holding her dead son to her breast, walks into the firing squad, is cut out in its entirety—which is a great pity. Also one or two scenes of the bad meat aboard the cruiser, Potemkin, are re- [illegible] scenes in the

PRINCIPALS AT THE CENTRAL THEATER

Lars Hanson and Lillian Gish in "The Scarlet Letter."

The New Photoplays

At the Hippodrome.

The film feature at the Hippodrome next week will be Universal-Jewel's "The Marriage Clause," featuring Francis X. Bushman and Billie Dove. It was directed by Lois Weber, the only woman director in motion pictures, who made the screen play from Dana Burnet's *Saturday Evening Post* story, "Technic." "The Marriage Clause" is a story of stage life, a play within a play, and in the supporting cast are Warner Oland, Grace Darmond, Robert Dudley, Henry Victor, Henri Le Garde, Caroline Snowden, Andre Cheron, Charles Meakin and others.

At the Rivoli.

Raymond Griffith in "You'd Be Surprised" will be seen to-day at the Rivoli. The feature stage attraction will be a Boris Petroff production entitled "Miracle of Love." Kedroff, Persian pianist, who has won commendation in the concert field, will offer a short recital, and Murtagh, the Rivoli organist, will feature "T[illegible]

At the Mark Strand.

Mary Pickford's new photoplay "Sparrows" will be held over for a second week at the Mark Strand Theater. Managing Director Joseph Plunkett has decided not only to continue the feature picture but also his prologue to the picture. Other features on the program, including the Mark Strand Topical Review and "Odds and Ends," a compilation of interesting short subjects, will be brand new. The overture, selections from Planquette's "Chimes of Normandy," played by the Mark Strand Symphony Orchestra, Carl Edouarde, musical director, and Alois Reiser, conductor, will be continued.

At the Cameo.

The cast of "The Treasure," which is the feature German film to have its American premiere at the sixth subscription performance of the Film Arts Guild at the Cameo next Thursday, September 30, at 8:30 P. M., contains Werner Kraus, as a half-wit [illegible] Albert

The Case of D. W. Griffith

It Is Argued on the Eve of the Griffith Festival En Route to New York.

(Seymour Stern, a frequent contributor to the motion picture columns of THE SUN, here denotes an article on Mr. Griffith's films. In view of the fact that in October the Film Guild will show all of the Griffith works at the Cameo, and in view of the additional fact that Mr. Griffith's latest film spectacle, "The Sorrows of Satan," is soon to come to Broadway, the article is especially timely. The article, in part, will be embodied in a book on the photoplay, "The Cinema Manifesto," now being prepared by Mr. Stern. It is to be published at an early date.)

By SEYMOUR STERN.

The moving picture was born on the eve of March 3, 1915. On that date, at the Liberty Theater, "The Birth of a Nation" was first presented to an astounded and bewildered world. The infinite potentialities of the new art were on that night first intimated. All that has since come to pass is a mournful tale, not too lightly to be considered by the *mildly* interested, and not too harshly by the *deeply* interested.

Among other things David Wark Lieweiyn Griffith, creator of "The Birth," "Intolerance," "Broken Blossoms," "Isn't Life Wonderful" and other chefs d'oeuvres, has suffered the pangs and pains of critical gibes, and the appellation of "master" is his no more. The reason lies more in the general misunderstanding of Griffith's technic than in the blunders he has made. For Griffith is essentially a lyricist—a romanticist in an age of meticulous, photographic realism. Everything he has made is touched lightly or heavily, with the poetic spirit. Even when he tries hard to be a realist he cannot repress his inherent mid-Victorianism; and it is just when he attempts to conceal it that his work is bad.

His Battle Scenes.

Perhaps in his battle scenes more than elsewhere, except in the single instance of the clan ride, he evinces the fundamentally imaginative side of his nature. Their breath taking grandeur, their epic sweep, their unforgettable "business," their wheel within wheel effect endow them with a romantic glamour which is unmistakably his. No other director has done anything like them.

No other director has succeeded in blending in mass episodes a rhythmic melee effect with a strain of poetic heroism as he has done. Nothing in the movies matches the genuinely Homeric spirit of the civil war scenes in "The Birth" or the Babylon sequence in "Intolerance." Nothing is so deeply imbued with the spirit of old America as that last episode in the American Revolution film where the sad, excruciating misery of the forefathers seems for one breathless instant sucked up in the dying rays of the sun as they slant tragically across the bloody field. It is, in fact, his feeling for all details, his Meissonnier [illegible] seemingly trivial he may suffer condone the unpardonable, blockhead moves he has made in latter day production? I fear not at all. Chiefly, there is his misuse of the subtitle. The letter press of his pictures taxes all patience. He won't use his camera; he would rather tell you what's happening. Griffith's pictures always make interesting reading. "Broken Blossoms" fairly staggered beneath the weight of poems, sermons, explanatory documents, statements of obvious facts, &c. Hence Griffith, judged by the light of modern standards, is not a good cinematist.

Again, his players, while they are the only players on the screen possessing a definite style and vivid personalities, overgesticulate and overgrimace.

The Repertoire.

In October the Film Arts Guild will give a solid month of Griffith's films.

Those who attend the revivals will have a chance to witness in consecutive order the mistakes and achievements of this ex-Titan. They will see that Griffith has something in common with Carlyle, more in common with Byron, everything with Dickens. (Vachel Lindsay called him once "the ungrammatical Byron of the films.").

They will recognize too, I think, that in many respects D. W. Griffith is and long has been in advance of his time; that it was Stroheim who borrowed Griffith's motif and incorporated it as his own in "Greed," and "The Merry Widow"; and that as for the Germans—they are only now capitalizing on the slow rhythm and calculated movement of the players which was part of Griffith's technic ten years ago.

They will see it is only when he turns all Dickensian, with no Carlyle and no Byron to make more virile the unmitigated infantilism of his mid-Victorian propensities, that he is unbearable. Then do the tears flow, and the Gish curls blow, and 'Down East heifers caper across the screen! They will be borne on the oceanic flood tide of his swift, unrelenting, grandiose action; his stupendous scenes, his mighty landscapes, his infinite panoramas, both human and natural—contrasted with these, his views of rural tranquillity, his vistas of unspeakable domesticity and charm; the magic perspective imparted to each composition by his lucid and beautiful photography. This. But with it, alas, a blatant manifestation of the fact that he has never adequately understood the fundamental principles and aesthetic laws governing the art. Thus, the case of Griffith. And thus, the case of the whole cinema to-day.

Recommended

"VARIETY," with Jannings and Lya de Putti. At neighborhood theaters.
"BEAU GESTE," with Ben Hamilton, William Powell, Noah Beery, Ronald Colman, Alice Joyce and Mary Brian. At the Criterion.
"THE STRONG MAN," with Harry Langdon. At the Capitol in Brooklyn.
"SO THIS IS PARIS," with Monte Blue, Andre Beranger and Patsy Ruth Miller. Directed by Lubitsch. At neighborhood theaters.
"THE WALTZ DREAM," with a foreign cast. At neighborhood theaters.
"HAYFEVER BUFFALO," with Buster Keaton. At neighborhood theaters.
"THE BIG PARADE," at the Astor.
"THE COURTSHIP OF MILES STANDISH," with Constance Talmadge. At neighborhood theaters.
"THE SHOW OFF," with Ford Sterling. Directed by M. Cruz. At neighborhood theaters.
"THE SCARLET LETTER," with Lillian Gish and Lars Hanson. At the Central.
"MARE NOSTRUM," with Alice Terry and Antonio Moreno. At neighborhood theaters.

Laughing, Twinkling, Mischievous "Mary" Captivates

the Juliet Morton Art Room at Longacre.

* * *

Let us glance at the musical score as it affects the photoplays. (Before we look, however, I must admit comparative ignorance in the matter of music, although I know what I like.) The wood orchestras of the bucks are those of the Colony, the Cameo and the Hippodrome. The Cameo orchestra, although a small one, is noisy and it needs no playing with the organ to come out round. The Colony orchestra is made into Camo orchestra and together and the Hippodrome that is and can imagine its effect approximately four times as effective playing together, or rather nearly together.

I do I think the orchestras of these theatres more. It is only about once a month when the Mark Strand presents a really good film such as Mrs. Pickford's film, "Sparrows," for instance, was nicely staged by a lady arranged and was not expected music. The Strand orchestra is more effective instrument than effective, and the Rialto orchestra is a bit worse, at the job. It is the work of "Ben-Hur" is considered itself fairly well.

* * *

When we come to the 16 movies our accompaniments are better. Here they are usually arranged by Mr. Hendrik Van Boeke or Heinrich Gus, all of whom know what to play during any given sequence in a film and furthermore, those men know and where to procure good music to execute their arrangements. Take it for so were our "Shattered" so much so that we wanted to be Bolshevist. It is a masterpiece of arrangement. Every sequence in that film contained doubly dramatic by the melodies chosen as well as the fine and brilliant execution of the music. Listen to the Art Mendoza-Gus Hilscher score for "The Big Parade." Truly, Mr. Exhibitor, music with charm enough to render your photoplays successfully dramatic. Truly, Mr. Exhibitor—and you will, if you're wise, listen to this—music means money. That is a vulgar statement, I know, but some one really should be vulgar in the rarified atmosphere of the movies.

* * *

David Mendoza of the Capitol once told me that one of the many secrets of good movie scoring was that the musical accompaniment should portray, or help to portray, the drama back of the external action on the screen rather than accompany the physical action. That is to say, for such a film as "Shattered," where the

Mary Pickford in "Sparrows," which is being held over for another week

father, crushed by his daughter's rejection and by the fact that he has become a murderer by accident, has a train and gives himself up to the authorities, the music should not be just "train" music but fateful music. In other words, the music should not be just "train" music but should portray the sad plight of the father rather than speed of the train. I shouldn't expect it, I know, but a certain orchestra in town accompanied the train (I'll see it that) instead of the father. As a result all the pathos at the end of "Shattered" was killed, and most of the critics panned it. Had the music been well chosen and faithfully played the critics would have been dissolved in tears and would have forthwith written columns on their typewriters. Music hath charms—you know—to soothe the savage, &c.

* * *

Therefore, I repeat the conviction that the exhibitors as well as the producers fall down on their jobs. They don't properly sell the good, much less the bad, film to their audiences, for the only possible way to sell both, of course, is by hiring none but the finest of orchestras, and none but the most expert arrangers of scores.

Bad music. . . . What a wicked murderer of good films it is!

Samoa Likes Flaherty's 'Moana'

(C. E. Hall, a friend of Robert Flaherty the producer of "Nanook" and "Moana" writes him as follows about the latter film's showing before its most difficult audience—the Samoans. —J. S. C., Jr.)

"Recently I saw in Apia, the film as it was released in the United States. A large number of Samoan chiefs were present, and I observed them closely during and after the showing of the picture. To them the film possessed no new beauty. They watched silently the feats of climbing, swimmin, pig-hunting, and canoe adventures as commonplace events in the old Samoan life. But they missed nothing of the scarcely perceptible gesture and detail of ceremony so full of significance to them.

"The picture faded from the sheet, and they turned sadly away, knowing full well that never again would these things be.

"To my inquiries the picture was 'lelei lava' (good exceedingly.) Their only other answer to my many questions was that it was "fa'a-Samoa"; setting it aside at once as something sa (or sacred) and beyond the comprehension of the alien palagi.

"These fine old *faipulos* were assembled in Apia to welcome officially His Excellency the Governor General of New Zealand, and notwithstanding the excitement of the occasion, a deputation of them found time on the morning after the film was shown to wait upon the Secretary for Native Affairs with a request that the Administration be asked to take steps to have the film preserved for all time, urging as their reason that it so authentically represented the old customs of Samoa, already unknown to many of the present generation, that its value as a record in future years would be incalculable.

"Thus Samoa set the seal of its approval upon 'Moana.'"

Mare Bonum.

A wire from J. G. Williamson, Metro-Goldwyn-Mayer director, who is supervising the underwater sequence of "The Mysterious Island" at his special plant in the Bahamas, reports that the studio and laboratory there were practically unharmed by the great gale of last Friday.

'POTEMKIN' AHOY!

The Censors Pass the Masterpiece With a Few Slashes

After many conferences the New York State Board of Censors today gave a license for the showing of "Potemkin," the wordless example of expressionist cinema art from Soviet Russia.

The film will not be shown in its complete form however, as a few feet have been taken from it here and there. It was thought by the censors that in its original form it was far too strong to be witnessed by an audience.

The merciless acted mother and son sequence, where her mother holding her dead son to her breast, walks into the firing squad to cut out in the contents—which is a great pity. Also one or two scenes of the bad meat aboard the cruiser, Potemkin, are removed and one or two changes in the mutineers sequence.

We can't have everything—as we should be thankful that the censors have permitted "Potemkin" to pass at all. It is to be hoped that the film will straightened and a producer who will show it at a legit theater with the tremendous musical score that the foreign composer, Meisel, has fashioned for it.

"Potemkin" is almost certain to make a hit.

AN ACTOR ARRIVES

Conrad Veidt, the German actor who charmed Americans with his masterly portrayal of the sleepwalker in "The Cabinet of Dr. Caligari" and who contributed another notable performance as *Ivan the Terrible* in "Three Wax Works," lately shown by the International Films Art Guild at the Cameo, arrived in America on the Mauretania yesterday.

Greenwich Village Notices the Cinema

In the forthcoming issue of the Greenwich Village *Quill*, the movie department, Kaleidoscopia, will live upto its name. It will have an assortment of material for people interested in the films after an intellectual fashion. An article on Potemkin, relating the tragic case of that chef d'oeuvre; an article on Griffith, preliminary to "The Sorrows of Satan"; criticisms in the new, cinematic style; and a leading essay entitled "Literature of the Films," which requires a word of explanation. In the *Quill* essay, a bibliography is compiled, with extensive comment, on the few valuable writers in the movies, and the author of the article, Seymour Stern, has added a list of important essays which have appeared, during the last six years, in newspapers, magazines, miscellanies, &c.

Lars Hanson and Lillian Gish in "The Scarlet Letter."

The New Photoplays

At the Hippodrome.

For the film feature at the Hippodrome next week will be Lowell Sherman's "The Marriage Cheat," featuring Francis X. Bushman and Betty Compson. It was directed by Lois Weber, the only woman director in motion pictures, who made the whole play from three Dorothy Speaking Stories story, "Tribune." The Marriage Cheat is a story of stage life, crime within a play, and in the supporting cast are Warner Oland, Grace Darmond, Robert Ouelet, Henry Vibart, Le Roche, Corinne Barchen, Andre Cheron, Charles Beakin and others.

At the Strand.

Raymond Griffith in "You'd Be Surprised" will be here to-day at the Rivoli. The feature stage attraction will be a Boris Petroff production called "Morals of Love." Rialto organist, will feature "Song of the Long." Watts of the Rialto orchestra, with Irving Berlin conducting, will render "Gypsy Love." "Merry Widow," "Gold and Diamonds" and other famous Lehar melodies. A James Fitzpatrick short feature entitled "Scenes of France," and the News Weekly round out the program.

At the Rialto.

"Tin Gods," the Paramount production starring Thomas Meighan, and featuring such well known players as Renee Adoree, Aileen Pringle, William Powell, Hale Hamilton and others begins the second week of its engagement at the Rialto Theater on Sunday, September 26. Supplementing "Tin Gods" as a feature at the Rialto is Harry Langdon's comedy, "Saturday Afternoon," a three reeler in which the laughs come in rapid succession. Lenora Cori, lyric soprano, appears for a special selection of vocal numbers. The Rialto grand orchestra, with Maximilian Pilzer conducting and Max Manne assisting, will render "Pantasia Cavalleria Rusticana" as an overture. The Rialto Cinemevents rounds out the program.

At the Capitol.

In reviving Rex Ingram's "The Four Horsemen of the Apocalypse" at the Capitol Theater, Major Edward Bowes responds to a public interest in the film that has been sustained since it was first produced in February, 1922. Of further significance is the fact that it was "The Four Horsemen" that brought before American screen audiences for the first time the figure of Rudolph Valentino.

Enhancing the production will be the original musical score as played by the Capitol Grand Orchestra of 85, under the direction of David Mendoza. The orchestral score will accompany the four de luxe performances at 2, 4, 7:45 and 9:45. The doors will open at noon, two performances with organ given at 12 and 6.

At the Mark Strand.

Mary Pickford's new photoplay "Sparrows" will be held over for a second week at the Mark Strand Theater. Managing Director Joseph Plunkett has decided not only to continue the feature picture but also his prologue in the picture. Other features on the program including the Mark Strand Topical Review and "Jibs and Rabs," a compilation of interesting short subjects will be brand new. The overture, selections from Planquette's "Chimes of Normandy," played by the Mark Strand Symphony Orchestra, Carl Edwards, Musical Director, and Alois Reiner, conductor, will be continued.

At the Cameo.

The cast of "The Treasure," which is the feature German film to have its American premiere at the state subscription performances of the Film Arts Guild at the Cameo next Thursday, September 30, at 8:30 P. M., contains Werner Krauss, who is held will continue to on all collaborator, Albert Steinrueck, who is best remembered here as the Rabbi in "The Golem" as Buttgamer, an old bellmaker; Lina Gruening, the bellmaker's wife, who enjoys a notable reputation in German both on the screen and stage.

The director of this film is George Wilhelm Pabst.

The scenic direction was by one of the two men who designed "The Cabinet of Dr. Caligari." "The Strong Man," with Harry Langdon, will be seen all the rest of the week.

The Battle Scenes.

Perhaps in no battle scenes more than elsewhere, except in the single instance of the slow ride, do critics find the documentary mechanical side of his picture. Their struck blows great war, they are strong, their intelligent color scenes. Their wheel within a wheel effect makes them with a romantic romance which is unmistakably Mr. D. W. Griffith. Not one other director has done anything like them.

No other director has succeeded in blending in more episodes a rhythmic motion picture with a strong, or gentle sentiment or in no less part. Nothing in the movies matches the grandeur Homeric epics of the civil war scenes in "The Birth of a Nation" or, perhaps in "Intolerance." Nothing is so deeply imbued with the spirit of our America as that last episode in the American Revolution film where the old, earthshaking music of the Dixie fifers seems for one breathless to stand locked up in the flying rays of the sun as they start magically across the bloody sod. It is, in fact, his feeling for all details, his Homeric sense, his Homeric sense of humor, his feeling for the grandeur of a generation—a new type of actor that may culminate in—well, in a combination of actor-seer and Siegfried-superman. Griffith at least has approximated (though (and to say) not fulfilled the type.

His blunders? His persistent, his overbearingly persistent effort to rival his initial masterpiece by producing along the same instead of along different, lines. How can any breathing

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MARY LAWLOR } from "Queen High"
CLARENCE NORDSTROM
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"Judging by the applause, the laughter, the praise—greatest picture of season."
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"One of the most captivating of pictures."
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ALL THE STARS ON BROADWAY IN THE YEAR'S GREATEST BILL
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MONSTER TRIPLE BILL
KOSHER KITTY KELL
The Year's Laugh Sensation
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$150,000 Parisian Fashion S
and
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with the Diplomats
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CAMEO 42 St. & B'y "Cracking Good Comedy."—Straus, Telegra
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HAROLD LLOY in FOR HEAVEN'S SAK
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"LA BOHEME"
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The triumphant return of the screen masterpiece
The FOUR HORSEMEN
Rex Ingram's production of Ibanez's novel, with VALENTINO and Alice Terry. A Metro-Goldwyn Picture
With Original Music Score Interpreted by CAPITOL GRAND ORCHESTRA OF 85
DAVID MENDOZA, Conductor
NOTE: Doors open at 12 Noon during this engagement. Picture shown with Orchestra at 2:00, 4:00, 7:45 and 9:45 p. m. Intermediate showings at Noon and 5:54 p. m. with organ accompaniment.

September 27th, 1930.

Macfadden Publications, Inc.,
Macfadden Building,
1926 Broadway,
New York,
N. Y.

Attention: Personnel Manager

Gentlemen:

In reply to your inquiry of September 23rd we wish to advise you that Mr. Lewis Grushoff was in our employ covering the period for the year ending 1920 as a Dark Room man and insofar as our records disclose, his services were satisfactory.

Very truly yours,

D. W. GRIFFITH, INC.

By

RAK:IS

310 Fifty Avenue
Fairmount Woods
Fairhaven, N.Y.
Sept. 25, 1926

Dear Mr. Griffith,

I could kick myself in the shins for not having written a more laudatory article because I am the one staunch defender you have in the intellectual world as well as among cinema students. I have not alone made an exhaustive study of your films, but have many times taken up the cudgels in your be-

half in Cohen's column. The truth is, however, I said some things — words of eulogistic praise which you have long merited — which Cohen was forced to cut out due to an excess of advertisements.

It is your mixture of the subtle that provokes me. Other wise I think you're a universe ahead of the rest. Kindly note that I included what you asked me to when we met outside of Floyd's the other day in 46th St. I mentioned the fact that Strohein and the Germans stole your metre and your rhythm.

In my book, a con-

Deserable position is devoted to
you. If there's anything you'd
care to have me say, arrange
for an interview for any
Saturday afternoon or any
week day night. You can reach
me by mail at all times at the
address on this paper and
during the day by phone at
National Screen Service
126 W. 46th St.
c/o Mr. De Goudeouth.

I remain
Good luck and God bless
Here's hoping Dr.
you Lorrina of Satan is a knockout!
Sincerely Seymour L. Stern

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LAW OFFICES
TIMES SQUARE
NEW YORK CITY

IN RE

119

September 27, 1926

Mr. D. W. Griffith
1476 Broadway
New York City

Dear Mr. Griffith:

Enclosed herewith is bill for $589.60 for the minutes of the trial which were furnished us during the progress of the trial. Will you kindly send us a check for that amount in order that we may dispose of this item.

Sincerely yours,

Arthur F. Driscoll

AFD*EC

Broad Camp.
Sunday Morning
Our Birthday Night
Opening of Camp
Glad Hand Fest

September 8th, 1926.

Transocean Film Company,
Friedrichstr. 235,
Berlin, Germany.

Gentlemen:

In reply to your letter of August 3rd, kindly arrange to have the negatives listed therein returned to us.

Please hold the positive prints until hearing further from us. We will advise you disposition of same just as soon as possible.

Thanking you for your courtesy in this matter, we remain

Very truly yours,

D. W. Griffith, Inc.

Gen'l. Mgr.

GG/CC

P. S. Kindly return the above through the agent of the Interocean Forwarding Company.

September 22, 1926.

Mr. Warren Godfrey,
906 Realty Building,
Louisville, Ky.

Dear Sir,

Mr. Griffith wishes me to acknowledge your letter of September 18th, and to ask you to kindly communicate with his General Manager, Mr. A. Griffith Grey, at the above address, in regard to the matter mentioned in your letter. Mr. Grey is authorized to discuss any and all business matters for Mr. Griffith, and will no doubt be pleased to receive the details of the matter.

Very truly yours,

Secretary to Mr. Griffith.

September 28th, 1926.

Willard H. Cook, President,
Society of Motion Picture Engineers,
33 West 42nd Street,
New York City.

Dear Sir,

Mr. Griffith wishes me to advise you that he regrets he will be unable to accept your very kind invitation to attend the Dinner and Reception of your Society on October 4th.

Very truly yours,

Secretary to Mr. Griffith.

September 28, 1926.

Mr. William Boyd Tindle, Sec.,
St. Cecilia Lodge, No. 648, F. & A. M.,
414 East 14th Street,
New York City.

Dear Sir,

Mr. Griffith wishes me to advise you that he regrets exceedingly that he is unable to accept your very kind invitation to serve as one of the Committee of Arrangements for the benefit performance to be given November 9th. Between now and November 9th he will be very busy supervising arrangements for the New York presentation of his latest picture "THE SORROWS OF SATAN", and preparing to start on his next production at the studio, and he feels that it would be most unfair of him to accept this membership in view of the fact that he will be unable to devote the proper time or attention to his duties as one of the Committee.

Mr. Griffith wishes me to convey his sincere well wishes for the success of the benefit performance.

Very truly yours,

Secretary to Mr. Griffith.

Frederick Lawrence

Hotel Grenoble
56th St. & 7th Ave.
Tel. Circle 0909

New York, Sept. 28, 1926.

Dear Mr. Griffith,-

Herewith I have the pleasure of handing you for your consideration, a copy of the mss. of my latest story entitled, "That Damned Irishman." On this same day I am also submitting the story to your allies, Famous Players-Lasky, through Mr. Salsbury.

"That Damned Irishman" has not yet been submitted to any other motion picture interests, and will not be until one month from this date, which will be October 28th, or later. In the event that you may find yourself in a position to render a decision earlier than October 28th, (especially if you should decide that the story is not available for your use), I would be obliged to you for the earliest possible information to that effect, because I have been informed of a quarter where such a story might probably be favorably considered, and the sooner I am able to get it into their hands the better chance I would have to dispose of it.

I need not assure you, in view of my previous letters re "Florence Nightingale," and my gratification at having effected an arrangement for the production of that story, that I would greatly prefer to have this present work produced by the Famous Players-Lasky and D. W. Griffith auspices rather than by any other interests, for the reason that I know "That Damned Irishman" would receive a vastly more artistic production than any of your rivals have the generosity and genius to give it.

Faithfully yours,

Frederick Lawrence

September 26, 1916.

Mr. J. Gayne,
Famous Players Lasky Corporation,
6th and Pierce Aves.,
Long Island City.

Dear Mr. Gayne,

Following is a paragraph from a letter received recently by Mr. Griffith from Mr. John M. Walrath of the Motion Picture Commission of the State of New York:

"If you have not already done so will you see to it that the amount of the expenses of Miss Dempster and Mrs. Greathouse is sent to Frederick H. Norton, Secretary of the Chamber of Commerce, Syracuse, N. Y. and same will be taken care of as per our understanding".

As these expenses were paid by your department, will you kindly take care of this matter.

Very truly yours,

Secretary to Mr. Griffith.

Form 1201

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the usual number of words this is a telegram. Otherwise the character indicated by the symbol following after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
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If none of these three symbols appears after the usual number of words this is a telegram. Otherwise the character indicated by the symbol following after the check.

The time used is the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

F75N J 44

NB NEWYORK NY 35QP SEPT 29 1926

A H T BANZHAF

130 WEST 42 ST NEWYORK NY

SPECIAL MEETING OF THE BOARD OF DIRECTORS OF THE UNITED ARTISTS CORPORATION WILL BE HELD AT FOUR OCLOCK ON THURSDAY SEPTEMBER THIRTIETH AT THE OFFICE OF THIS COMPANY FOR THE PURPOSE OF APPROVING THE SUPPLEMENTARY AGREEMENT BETEEN JOSEPH M SCHENCK AND UNITED ARTISTS CORPORATION

A H T BANZHAF

411P

TREASURY DEPARTMENT

WASHINGTON

Assistant Secretary

September 29, 1926.

Mr. Fred B. Smith, Chairman,
Citizens Committee of One Thousand,
66 Fifth Avenue,
New York City.

Dear Mr. Smith:

Here is an idea which, if made effective, should be tremendously helpful to law enforcement; I believe that you and your organization are the only agency to put this thing over.

I know, from personal experience, that the big sales agencies for large manufacturers very often make it a practice to supply generous quantities of liquor by way of entertainment upon all manner of occasions, where their customers are meeting together for one purpose or another.

For example, I was in the street railway business for some four years before taking this office. On every occasion, where the street railway men got together as in their annual state and national conventions, these agents of railroad supply houses were always present as delightful hosts dispensing unlimited quantities of liquor for the jollification of the occasion. What is true in this business is undoubtedly true in other big businesses.

It always struck me as unreasonable, even from the economic point of view, because in the end the purchaser pays for the costs of salesmanship. But let us look at it from the Prohibition point of view. It is generally accepted that big business favors the Prohibition Law and its enforcement -- so far as industrial labor is concerned. Certainly in the railroading world and in many other businesses as well, management disapproves drinking on the part of employees.

Now, let us look at the picture. Big manufacturing business, through allowing or rather fostering these expense accounts for large quantities of entertainment liquor, is making a considerable part of the market for liquor, which in turn brings into existence and supports the organized liquor traffic which furnishes the liquor. How inconsistent on the part of these big businesses who claim they want the law enforced. Again the employees of the railroads, etc., are pretty generally aware of these convivial practices at conventions, etc., and what an unfortunate example to these employees that their management personnel are thus taking these occasions for drinking parties!!!

My sole interest in this is the elimination of just that much market for bootleg liquor -- a market which is ready to pay any price and is thus sure to have its demand supplied. My thought is that if this picture can be properly presented to big businesses throughout the country, they will readily enough agree to cut out this practice. They have only to take the stand that no "expense money" used for the purchase of liquor will ever be authorized.

If you can undertake to put this over, I will be much obliged and of course you may use this letter in any way you see fit.

Very sincerely yours,

L. C. Andrews.
Assistant Secretary.

the first night of "Salome" Oct 12
and he said "Of course,
take it up with Mr Lloyd".
And I said I had written
you some time ago, and
was hoping for the best, and
he said, "Write him again,
and tell him to give you
seats, and tell him I said
so".

So please Mr Lloyd —

Very sincerely,

Hazel Mengies Hatch

Sept 30. 1926. (Mrs E. P. Hatch)

Greenwich. Ct.

My dear Mr Lloyd,

I called you up this afternoon to ask for news about the Tryout, and as you were not in I called Eddie Byrnes at the studio I asked for him, but to my amazement Mr Griffith answered the telephone and he had a long chat. He said that we might go to the Tryout in Jersey —

I asked him about seats for

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

STATUTORY FORM B—TSR
(Revised Jan. 1, 1927)
Recorded Officer of Westchester County
Counsel to Corporation

Printed by
L. S. Gillespie Inc.
15 Rector Place, New York City, N.Y. Modern Art
Stationery and Law Blanks

This Indenture,

made the 30th day of September nineteen hundred and twenty-six

Between D. W. GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at 1476 Broadway, City and State of New York

party of the first part,

and EDGEWATER POINT, INC., a New York Corporation, having its principal office in the Village of Mamaroneck, Westchester County, New York

party of the second part,

Whereas, said EDGEWATER POINT, INC.,

by indenture of mortgage, bearing date the 4th *day of* August *nineteen hundred and* twenty-five *, recorded in the office of the* Register *of the County of* Westchester *, in liber* 2383 *of mortgages, of Section page* 147 *, on the* 12th *day of* August *, nineteen hundred and* twenty-five *, for the consideration therein mentioned, and to secure the payment of the money therein specified, did convey certain lands and tenements, of which the lands hereinafter described are part, unto* D. W. GRIFFITH, INCORPORATED, said party of the first part

And Whereas, *the party of the first part, at the request of the party of the second part, has agreed to give up and surrender the lands hereinafter described unto the party of the second part, and to hold and retain the residue of the mortgaged lands as security for the money remaining due on said mortgage.*

Now this Indenture Witnesseth, that the part y of the first part, in pursuance of said agreement, and in consideration of

Dollars, lawful money of the United States,

paid by the part y of the second part, do 98 grant, release and quitclaim unto the part y of the second part, all that part of said mortgaged lands described as follows: All those three (3) lots of land situate, lying and being in the Village of Mamaroneck, Town of Mamaroneck, County of Westchester and State of New York, known and designated as Lots Numbers Fifty-three (53), Fifty-four (54), and Fifty-five (55), on a certain map entitled "Subdivision Map of Edgewater Point in the Village of Mamaroneck, Westchester Co., N.Y." made by A. J. Foote, C. E. and Surveyor, dated June 30, 1926 and filed in the office of the Register of Westchester County on July 2, 1926, as Map No. 3013, said lots when taken together as one plot being more particularly bounded and described according to said map as follows:

BEGINNING at a point on the westerly side of Flagler Drive adjoining the northeast corner of Lot No. 52 on said map; thence running north 87° 46' 20" west along the northerly line of said Lot No. 52, two hundred fifty and eight-tenths (250.8) feet to the easterly face of the sea-wall; thence running north 1° 00' 40" east along the easterly face of said sea-wall eighty (80) feet to a point; thence running along the southerly face of the sea-wall north 89° 27' 10" east thirty-six and twenty-five hundredths (36.25) feet to a point of curve; thence still running along the southerly face of said sea-wall on a curve to the left having a radius of seventeen and ninety-five hundredths (17.95) feet a distance of twenty-one and four hundredths (21.04) feet to another point of curve; thence running along the easterly face of said sea-wall on a curve to the left having a radius of one hundred eighty-three and fifty hundredths (183.50) feet a distance of fifty and seventy-three hundredths (50.73) feet; thence still running along said easterly face of the sea-wall north 6° 26' 40" east sixteen (16) feet to the southwest corner of Lot No. 56 on said map; thence running south 84° 55' 50" east along the southerly line of said Lot No. 56, two hundred five and four hundredths (205.04) feet to the westerly side of Flagler Drive; thence running southerly along said westerly side of Flagler Drive on a curve to the right having a radius of eighteen hundred sixteen and fifty hundredths (1816.50) feet a distance of twelve and eighty-one hundredths (12.81) feet to a point; thence running southerly continuing along said westerly side of Flagler Drive on a curve to the left having a radius of sixteen hundred thirty-three (1633) feet a distance of one hundred thirty-six and eighty-five hundredths (136.85) feet to the point or place of beginning.

TOGETHER with all the right, title and interest of the party of the first part of, in and to so much of the sea-wall which runs along the rear or westerly line of the premises hereby conveyed, together with the land upon which said sea-wall is erected and together with any other upland which may lie between the said premises and the land under water adjoining the same.

TOGETHER with all the right, title and interest of the party of the first part of, in and to the land under water between the premises hereinbefore described and the approximate line of the New York State Water Grant as shown on said map and between the northerly and southerly lines of the said premises if the same were extended westerly in a straight line to the line of said water grant.

The party of the first part further releases from the lien of said mortgage the right to use any highway shown on said map for usual street purposes but retains under the lien of said mortgage the land in the bed of any such highway.

Form 5

Together with the hereditaments and appurtenances thereunto belonging, and all the right, title and interest of the party of the first part, of, in and to the same, to the intent that the lands hereby conveyed may be discharged from said mortgage, and that the rest of the land in said mortgage specified may remain to the party of the first part as heretofore.

To Have and to Hold the lands and premises hereby released and conveyed to the party of the second part, its successors and assigns, to its and their own proper use, benefit and behoof forever, free, clear and discharged of and from all lien and claim under and by virtue of the indenture of mortgage aforesaid.

In Witness Thereof, the party of the first part has caused these presents to be signed by its duly authorized officers and its corporate seal to be hereunto affixed by order of its Board of Directors the day and year first above written.

In presence of:

D. W. GRIFFITH, INCORPORATED

By Albert H. Gray
Vice President

Attest: Albert H. Gangky
Secretary.

State of
County of } ss.:

On the day of , nineteen hundred and twenty-six before me came

, to me known to be the individual described in, and who executed, the foregoing instrument, and acknowledged that executed the same.

State of New York
County of New York } ss.:

On the day of , nineteen hundred and twenty-six before me came

the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in the City of New York, State of New York

that he knows

to be the individual described in, and who executed, the foregoing instrument; that he, said subscribing witness, was present and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

State of NEW YORK
County of NEW YORK } ss.:

On the 30th day of September nineteen hundred and twenty-six before me came ALBERT H. GRAY to me known, who, being by me duly sworn, did depose and say that he resides in the City of New York, State of New York that he is the Vice-President of D. W. GRIFFITH, INCORPORATED the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.

Sydney Frank

Notary Public, New York County
N.Y.Co. Cls. No. 334, Reg. No. 6[illegible]
Certificate filed in [illegible] Co.
Kings Co. Cls. No. [illegible], Reg. No. [illegible]
Commission expires March 30, 1928

D. W. GRIFFITH, INCORPORATED

TO

EDGEMERE POLK, INC.

Release,

Part of Mortgaged Premises.

Dated 19

The land affected by the within instrument lies in

~~Section~~ ~~in Block~~ ~~on the~~ Town of Hempstead

~~Land Map of~~ the County of Nassau

Recorded at request of

RESERVE THIS SPACE FOR USE OF RECORDING OFFICE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

September 30, 1920

Charles F. Gatlin, Esq.,
370 7th Avenue,
New York City.

Dear Mr. Gatlin,

I am enclosing herewith release executed by D. W. Griffith, Incorporated releasing from the mortgage the property which you are about to sell Martha A. Roybins.

Trusting that you will find the same in order, I remain

Yours truly,

KR AM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 101 — 100 Pads—10-11-1921

INTER-OFFICE

To Mr. D.W. Griffith

From Pete Dunn

The Film Arts Guild, owing to a popular demand, will keep "Is This Is Paris," a Lubitsch comedy, at the Cameo for a fifth week, beginning Sunday. This is said to be the first time a Lubitsch picture has had a run of five weeks anywhere.

There is to be a four weeks' repertoire of D. W. Griffith films of other days. It will start Oct. 17, and among the films will be "Intolerance," "Broken Blossoms," "One Avenging Conscience," "The Birth of a Nation," "Orphans of the Storm," "Isn't Life Wonderful" and "Dream Street." In one of these Erich Von Stroheim is seen working as an extra. Would

[illegible] Stroheim as a super, working in one of the scenes. The pictures to be shown during the Griffith run will be "Intolerance," "Broken Blossoms," "One Avenging Conscience," "Birth of a Nation," "Orphans of the Storm," "Isn't Life Wonderful" and "Dream Street."

Form 100 (10 Feb—10-6-20)

INTER-OFFICE

To Mr. D.W. Griffith

From Peter Paul

Von Stroheim in a Super

Arrangements have been completed by the Film Art Guild for a four weeks repertoire of D. W. Griffith films to be shown at the Cameo Theatre to start on October 11th and in this series one of the features shown the now famous director Erich Von Stroheim as a super, working in one of the scenes. The pictures to be shown during the Griffith run will be "Intolerance," "Broken Blossoms" "The Avenging Conscience," "Birth of a Nation," "Orphans of the Storm," "Isn't Life Wonderful" and "Dream Street."

New York October 1st, 1926.

Mr. David W. Griffith
1476 Broadway
New York City.

Att. Miss C. Conway

Dear Sir:-

The great changes in the last few years in 42nd Street and the increased cost of operating its business there makes it necessary for this Company to discontinue the use of its property at 42nd Street and Lexington Avenue as a storage warehouse.

To take its place, the Company has constructed at 80th Street and Third Avenue a fireproof warehouse which represents the highest product of warehouse engineering and is equipped with every known device for the safe storage of household goods, silverware, rugs and trunks; it also has private galleries for collections of paintings or works of art. The entire personnel of the 42nd Street warehouse will be located at the new warehouse, which will be ready for occupancy about the 15th of November.

It will take several months to remove the goods on storage. The Company plans to commence about the 15th of November to move the goods then stored in its 42nd Street building, either to the new warehouse or to its warehouse at 52nd Street and Seventh Avenue, as may suit the convenience of its customers, and would appreciate your co-operating by signing at as early a date as possible one of the enclosed consents to such removal (pink for 80th Street, white for 52nd Street) and returning same in the enclosed envelope.

If you do not sign and return either of the consents by the 15th of November and your goods remain in the 42nd Street warehouse after that date, they will be moved to the new warehouse at 80th Street.

Your goods will be transferred at the Company's expense, in its vans and by its employees, and notice will be mailed you when they are moved.

If you carry insurance on your goods in the 42nd Street warehouse, please inform this Company of the name of your insurance broker in order that it may notify him when your goods are to be removed.

Yours very truly,

W. D. McIlhenny

Vice-President.

October 4, 1924

Collector of Internal Revenue,
Third District of New York,
Risk Building,
Broadway at 57th St.,
New York.

Dear Sir:

Re: [illegible] 57:[illegible]

Replying to your letter of September 23rd in relation to offer in compromise settlement to be made by D. W. Griffith Incorporated in reference to April 1924 sales tax, I am enclosing herewith such offer in compromise signed on behalf of said corporation and offering the sum of $400 in compromise.

Respectfully yours,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
Form 656 (Revised Oct. 1945)

OFFER IN COMPROMISE

Forms to be Submitted in Duplicate

(This side to be filled in by taxpayer)

FOR USE OF COLLECTOR

CLASS OF TAX

SPECIAL DEPOSIT ACCT. NO.

SERIAL NO.

AMOUNT PAID

$

(Cashier's Stamp)

CASH, CERTIFIED CHECK, M. O.

D. W. GRIFFITH INC. having an office at

(Name of taxpayer)

1476 BROADWAY, NEW YORK CITY,

(Address of taxpayer)

COLLECTOR OF INTERNAL REVENUE,

ESC. CASH DIV. BRANCH, NEW YORK CITY,

(Address)

The following offer in compromise is submitted to you for transmittal to the Commissioner of Internal Revenue.

COMMISSIONER OF INTERNAL REVENUE, Washington, D. C.

Charges of violation of law or failure to meet an internal revenue obligation have been made against the undersigned as follows: For failure to pay as of September 1950 and 1951 - - 75% A.

April Sup. 1954

(State specifically the pending charge as to kind of tax and period involved)

Date and place of alleged violation Sept.1950 & Sept. 1951 at 1476 Broadway, New York City.

The alleged violation or failure is due to the following cause or causes:

Additional off r of compromise

(State in detail)

* (a) Having paid or satisfied, without recourse, the tax or taxes assessed for the period involved; or
* (b) Being insolvent or bankrupt (*) and therefore unable to pay in full the amount assessed; or
* (c) Being charged with a liquor or narcotic violation; and having been advised of the privilege of submitting an offer in compromise of the liability incurred, as specified below, the sum of $ 400.00 is hereby tendered voluntarily with request that it be accepted as a compromise offer and that release be granted the undersigned from the following liability resulting from the violation or failure specified:

The following facts and reasons are submitted as grounds for acceptance of the offer:

(If space provided is insufficient, attach supplemental affidavit and supporting evidence)

It is understood that this *offer* does not afford relief from the liability incurred unless and until it is actually accepted, and that the offer can not be considered as having been accepted until the date on which formal notice of acceptance thereof is signed by the Commissioner, costs, if any, to be paid by the undersigned.

Sworn and subscribed to before me this 4th day of October, 192 6

D. W. GRIFFITH INCORPORATED
By
(Signature)
Secretary

*Deputy Collector or Notary Public.

* Strike out words not applicable.

2—13542

The GREENWICH VILLAGE QUILL

Oct. 4, 1926.

Mr. D. W. Griffith,
New York City.

My dear Mr. Griffith:

Seymour Stern, motion picture editor of THE GREENWICH VILLAGE QUILL, will address the Grub Street Club, 49 E 10th St., New York, on Monday Oct. 18th, at 8:30 p.m. His subject will be "Shadow Silence" a lecture on the aesthetics of the cinema, in which I assure you, the name and work of D. W. Griffith will be elaborated on appreciably. It will interest you to know that various eminent critics, among them most probably John S. Cohen Jr. of the Sun and Seymon Gould of the Film Arts Guild (also, may I add, myself?) will join in the discussion following Mr. Stern's address.

I should like very much to have you present. Will you kindly let me know, promptly, if possible, whether or not you will be the club's guest on that night, and whether you will join in the discussion? We wish to have your name on the announcements and in the publicity.

Cordially yours,

Henry Harrison

Henry Harrison, publisher: THE GREENWICH VILLAGE QUILL
president: THE GRUB STREET CLUB

Class of Service

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 12018

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1926 OCT 5 AM 12 13

SA440 2/76

STOP WILL HAVE TO PAY ANY DELINQUENT TAXES AND COMMISSION OF FIVE PERCENT FOR SELLING STOP BELIEVE THIS A VERY GOOD DEAL AND PARTIES WITH WHOM I AM DEALING INSIST THAT I HAVE OPTION SO THAT NO POSSIBILITY OF DEAL FALLING THROUGH IN EVENT WE GO TO ESCROW STOP IT AGREEABLE TO ME THAT YOU MAKE IT JOINT OPTION WITH ANY BODY ELSE YOU DESIRE IF YOU SEE FIT STOP PLEASE ADVISE IMMEDIATELY STOP KINDEST REGARDS

.LOYD WRIGHT.

Class of Service

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 12018

SYMBOLS	
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Received at

SA440 133 NL 1/57 LOSANGELES CALIF 4 1926 OCT 5 AM 12 13

A H T BANZHAF.

130 WEST 42 ST NEWYORK NY.

HAVE VERY GOOD OPPORTUNITY TO SELL RANCH FOR GROSS OF ONE HUNDRED FIFTY THOUSAND DOLLARS STOP SUGGEST D W AND ATTORNEY FOR MRS FORWARD ME THIRTY DAY OPTION TO SELL FOR THIS FIGURE STOP ON TERMS FIFTY THOUSAND DOLLARS CASH BALANCE MORTGAGE PAYALBE ON OR BEFORE THREE YEARS SEVEN PERCENT INTEREST WITH RELEASE CLAUSE TO MY SATISFACTION

Beecher & Pendleton
Counsellors at Law
Bush Terminal Building
130 West 42d Street
New York

Albert H. Beecher
John H. Pendleton

Telephone
Wisconsin 1866
Cable address
"Beecher"

October 8, 1926

Mr. David W. Griffith,
Hotel Astor,
New York City.

Dear Mr. Griffith,

Will you please sign the within notes as I wish to deliver them to Mr. Harby today if possible. Walsh or Littleton's office has passed on release papers which Harby is to sign.

Invitation from Advertiser's Club is also enclosed, which looks as though it might be a good thing for you to address. Possibly Jack Lloyd could look into the matter more closely. Mr. Dunn would like to know this week if possible whether you can address this club. It seems to me that this is a great opportunity for you to talk on advertising values and propaganda of Americanization of the world through the film in accordance with some of the talks you gave in Canada.

Also enclosed is telegram received from Lloyd Wright. Understand you do not wish to sell and will wire him to that effect if you agree.

If you want to talk to me on the telephone, can you call me at one o'clock as I have other appointments this afternoon and will be out practically all day.

Yours very truly,

Albert H. Beecher

AHTB KM

93 Glen St.,
Montclair N.J.
Oct 5th '26.

Mr. D. W. Griffith,
c/o The Bellevue,
Upper Montclair N.J.

Dear Sir;—

I am writing to compliment you on your wonderful production of "The Sorrows of Satan". We enjoyed, with thousands of others I am sure the deep import of it. I repeat, it was wonderful!

Sincerely,
Mrs Geo P. Nelson

October 6, 1926.

Mr. Charles Laurs,
Laurs-Rodin Amusement Co.,
Franklin, La.

Dear Sir,

Mr. Griffith is in receipt of your letter of Sept. 13th, addressed to him at Hollywood from where it was forwarded, and wishes to thank you for your kindness. However, at this time Mr. Griffith does not know definitely just where he will film "The White Slave". Actual work on this production will not start for a few weeks yet.

Mr. Griffith will keep your letter in mind for future reference in the event he decides to photograph all or part of the picture in the South, and will communicate with you in the event he is interested in using "Oaklawn".

Very truly yours,

10/5/26 Secretary to Mr. Griffith.

Original Letter given to E Byrne
L. M.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

INDIVIDUAL FILMS INC.

ROAD SHOW DEPARTMENT

1118-1119 LONGACRE BUILDING
1476 BROADWAY, NEW YORK
BRYANT 0781-2

October 6, 1926.

A. GRIFFITH GREY
MANAGER.

Mr. R. A. Klune,
D. W. Griffith, Inc.,
1476 Broadway,
New York, N. Y.

Dear Mr. Klune,

Individual Films, Inc. will purchase the voucher covers, statements and salary lists which you have on hand. However, Famous Players advise they can secure 11,000 voucher covers for $30.00 and therefore this is the price we have been authorized to pay for these. This makes the total amount $95.00 instead of $100, the price quoted.

Will you please make out a bill to the Individual Films, Inc. for this amount, giving detail, and same will be paid to you promptly. Will you also arrange with Miss Conway to turn over the above material.

Very truly yours,

A. Griffith Grey

Manager,
ROAD SHOW DEPARTMENT,
INDIVIDUAL FILMS, INC.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Fast Telegram
Day Letter
Night Telegram
Night Letter

Receiver's Number
Check
Time Filed
Standard Time

Form 1

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

October 7 1926

116A

MR LLOYD WRIGHT
808 GUARDIAN BUILDING
LOS ANGELES CAL

GRIFFITH DOES NOT WISH TO SELL RANCH OR ANY PROPERTY AT THIS TIME PLEASE ARRANGE FOR A MORTGAGE OF NOT MORE THAN THIRTYFIVE THOUSAND DOLLARS ON RANCH STOP OFFER YOU RECEIVED OF ONEHUNDRED FIFTY THOUSAND DOLLARS SHOULD ESTABLISH A VALUE OF MORE THAN ENOUGH TO COVER SUCH A MORTGAGE REGARDS

ALBERT H T BANZHAF

AHTB LM

Charge Banzhaf and Pembleton 130 West 42nd St City

E. PAYSON HATCH
H. M. HATCH

TELEPHONE: GREENWICH
1000-1002

E. P. HATCH, INC.
REAL ESTATE
INSURANCE
19 WEST PUTNAM AVENUE
(PAST POST GREENWICH SHOP)

MEMBER OF

October 7th, 1936

Dear Mr. Griffith:

Anent the conversation at dinner in Upper Montclair the other night and the invitation extended you by Barbara and Mrs. Hatch to dine with us at The Greenwich Country Club the night of the Humane Society Ball, it occurs to me that I might add my bit to their efforts to tear you away from the eternal grind and let you play around for one evening at least. Seems to me that to divorce yourself from Satan's difficulties for a few brief hours might bring you back to him with a rejuvenated spirit.

Would suggest the following time table:-

Date - Saturday, October 9th.

Leave New York	7 to 7:30 P.M.
Dine	About 8:30
Leave Greenwich	Whenever the spirit moves you.

Mrs. Hatch suggests that you bring with you the young Mr. Lebedeff. Barbara will see to it that he meets a lot of attractive girls, some of them with long bank accounts, others perhaps more attractive but whose bank accounts are not so plethoric.

Would suggest, in case you are coming that you have your secretary telephone Mrs. Hatch at the house,

E. PARSON HATCH
H. M. HATCH

TELEPHONE, GREENWICH
1088-1089

E. P. HATCH, INC.
REAL ESTATE
INSURANCE
10 West Putnam Avenue
(Post Road) Greenwich, Conn.

MEMBER OF

-2-

Greenwich-1533, or to me at my office, Greenwich-1088, in order that we may arrange for a table sufficiently commodious.

We thoroughly enjoyed seeing you again at Montclair and I am one with my family in hoping that you will be able to duck your responsibilities for one evening and join us at the Country Club on Saturday evening.

Yours sincerely,

E. Parson Hatch

Mr. D. W. Griffith,

Astor Hotel,

New York City.

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. BANGHAM, Secretary
T. C. SPRING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT 9784
9485
9487

October 7, 1926.

To: Mr. Kluns

From: Mr. Grey

As you probably know, Miss Sinnott is off the D. W. Griffith, Inc. pay-roll this week, Oct. 9th. Miss Conway's salary is to be reduced from $75.00 to $35.00 per week starting w. e. 10/9/26

A. Griffith Grey
Gen'l. Mgr.
D. W. Griffith, Inc.

105

October 8th 1926.

Miss C.M.Conway,
c/o D.W.Griffith Incorporated,
1476 Broadway,
New York City.

Dear Miss Conway:

For Mr. Griffith's information I wish to advise that the Class "A" stock of D.W.Griffith, Incorporated purchased has not been transferred out of the seller's name, but has been endorsed in blank ready for transfer at any time. This certificate, Perchwanger & Co. of 25 Broad Street, New York City, have been instructed to hold in their possession and until they receive further instructions in regard to the disposition of said stock.

Very truly yours,

R:GDM

TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
FORM 872A

INCOME AND EXCESS TAX WAIVER.

FOR TAXABLE YEARS ENDED PRIOR TO DECEMBER 31, 1923.

In pursuance of the provisions of existing Internal Revenue Laws ....., a taxpayer of ....., and the Commissioner of Internal Revenue hereby waive the time prescribed by law for making any assessment of the amount of income, excess-profits, or war-profits taxes due under any return made by or on behalf of said taxpayer for the year 1922

~~(or years)~~.....

under existing revenue acts, or under prior revenue acts.

This waiver of the time for making any assessment as aforesaid shall remain in effect until December 31, 1927, and shall then expire except that if a notice of a deficiency in tax is sent to said taxpayer by registered mail before said date and (1) no appeal is filed therefrom with the United States Board of Tax Appeals, then said date shall be extended sixty days, or (2) if an appeal is filed with said Board, then said date shall be extended by the number of days between the date of mailing of said notice of deficiency and the date of final decision by said Board.

O. W. Griffith
Taxpayer

By:.....
J. M. Keagan, Jr.
For the Commissioner.

If this waiver is executed on behalf of a corporation, it must be signed by such officer or officers of the corporation as are empowered under the laws of the State in which the corporation is located to sign for the corporation, in addition to which, the seal, if any, of the corporation must be affixed.

Book-Cadillac Hotel

DETROIT 10/11/26

My dear Mr. Griffith

See clipping enclosed

Was this at the luncheon when I was present at the Savoy Hotel in 1917 in London?

Yours truly,

Henry Weil

F.J.

St. Rita's Rectory
36-11 Eleventh Street
Long Island City, N.Y.

Oct 11 1926

My dear Mr. Griffith

I trust you will pardon the liberty I am taking in presenting the bearer Walter Cavendish for an introduction to you.

I have known this young man for long years and can vouch for his sterling qualities. He is anxious to connect with your business office in any way you might consider him fitted. Perhaps you might have an opening for the young man and find him useful in some way. Anything you do for him will be gratefully remembered by

Yours very Truly
M. J. Heffernan
Rector.

St. Rita's Rectory
36-11 Eleventh Street
Long Island City, N.Y.

Mr. D. W. Griffith

Show Road
0464

Introducing
Mr. J. Walter Cavendish.

[illegible] - 47th. Street,
Brooklyn, N. Y.,
October 9th, 1926

Reverend dear Father:

Permit me, at this time, to seek your aid in securing employment. It is my earnest desire to connect with the Famous Players Lasky Corporation with which corporation I believe you have friendly relations.

As a former member of your parish at Fort Hamilton, Brooklyn, N. Y., and you having full knowledge of my character, I am sure you will oblige me with whatever advice and assistance you may be able to offer.

For your information, I give below a resume of my experience in the business world and feel sure that I am qualified to handle a position such as I am seeking:

Invoice and Price Clerk - 4 years - 1913 - 1916.
Accounting - 18 months - 1919 - 1920.
Executive and Asst. Purchasing Agent - 5 years - 1920 - 1925.

All the above period with the New York and Cuba Mail Steamship Company.

References:
J.C.Cotter (formerly Purchasing Agent) - 633 - 81st. St.
Brooklyn, N. Y.
T.S.Torresson, Acting Marine Superintendent -
Pier 13, East River, New York.
I. Arloof, Commissary -
Pier 13, East River, New York.
H. E. Cabaud, Vice President -
Pier 13, East River, New York.

My reason for leaving the above-mentioned concern was because my resignation was requested due to the amalgamation of two companies and the Purchasing Agent of the other Company brought his staff with him.

Appreciating any courtesies extended and thanking you in advance for your help, allow me to be

Sincerely and respectfully yours,

J. Walter Cavendish

Rev. M. P. Heffernan,
St. Rita's R. C. Church,
466 Boulevard, L. I. City.

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

Sixth and Pierce Avenues
Long Island City, N.Y.
ARTHUR LOEW
CARLE ADELBERT SHERMAN

WILLIAM LE BARON
ASSOCIATE PRODUCER

October 11th
1 9 2 6

Dear Mr. Griffith:

Variety is going to publish a special edition of a congratulatory nature to Adolph Zukor, which is to appear simultaneously with the opening of the new Paramount Theatre in New York and which will also mark the Fifteenth Anniversary of Paramount.

This special number has the complete sanction of our Company and Mr. Lasky and myself believe that you will want to avail yourself of the opportunity of expressing your good wishes to Mr. Zukor.

This is the first time that Famous Players-Lasky have requested any of their people to participate in anything of this nature, and in all probability will be the last. But it is our earnest desire to make this special number highly dignified and in keeping with the importance of Mr. Zukor's position in our industry.

To this end I have designated Mr. Jerauld, of the Publicity Department, to approach you in regard to your personal advertisement which should appear in the Zukor number. He will make an appointment at your convenience for further discussion of the matter.

Sincerely yours,

Wm LeBaron

Mr. D. W. Griffith,
Studio.

FORM 149

EMIL JANNINGS

-and-

FAMOUS PLAYERS-LASKY CORPORATION

A G R E E M E N T

DATED October 11th 192 6

LAS:FWT

AGREEMENT made on the 11th day of October 1926between EMIL JANNINGS, hereinafter called the "Artist" and FAMOUS PLAYERS-LASKY CORPORATION, a New York corporation, hereinafter called the "Corporation".

=: W I T N E S S E T H :=

FIRST: The Corporation hereby employs the Artist for the period of one year commencing on the 11th day of October 1926, which said period of one year is hereinafter referred to as "the principal period", to act, play, perform and take part in motion picture productions and in rehearsals, acts, parts, scenes and roles thereof, for and as directed by the Corporation, at its studios and on such locations as the Corporation may from time to time designate.

The Corporation agrees that it will not lend the services of the Artist to any other person, firm or corporation during the principal period or any of the optional periods hereunder, without the consent, in writing, of the Artist first had and obtained.

SECOND: The Artist hereby accepts said employment and agrees to devote his entire time and attention and best talents and abilities exclusively to the service of the Corporation for the term hereof. The Artist further agrees not to render any services during the term hereof, except pursuant hereto.

THIRD: The Corporation agrees to pay to the Artist and the Artist agrees to accept in full payment for the services to be rendered pursuant hereto for the full period of one year, and the options hereinafter granted, salary at the rate of $4,000.00 per week for the first fifty weeks of said principal period.

FOURTH: The Corporation agrees to furnish to the Artist, his wife and one servant, first class transportation from Berlin to New York City, including a delux stateroom for the Artist and his wife, and whenever the Artist is called upon to travel in rendering his services hereunder, the Corporation agrees to provide the Artist, his wife and one servant, with first class transportation and pullman accommodations, including a drawing room for the Artist and his wife.

The Corporation further agrees to defray the necessary living expenses of the Artist, his wife and one servant, while on "location", except when in or near the City of New York or in or near the City of Los Angeles, California.

If the Artist shall return to Berlin promptly at the expiration of the principal period (if the Corporation shall not have exercised the option hereinafter specified) or at the end of the option period (if the Corporation shall exercise the same) without accepting an engagement with any other person, firm or corporation in America in the meantime, the Corporation agrees to provide the Artist, with wife and one servant with like accommodations from the studio or location upon which he shall be last engaged by the Corporation, to Berlin.

FIFTH: The Corporation agrees, prior to the commencement of the production of the photoplays to be made pursuant hereto, to consult with the Artist with reference to the director and literary material for said productions, and the Corporation agrees to receive and consider suggestions from the Artist with respect thereto, the final decision thereon remaining with the Corporation.

SIXTH: The Corporation agrees to star the Artist in all motion picture productions to be made pursuant hereto and to announce the name of the Artist on the film and in all lithographs issued by the Corporation to advertise said productions as the sole star therein, and no wording on the main title of said film or on any such lithographs shall be as large as the name of the Artist except the title of such motion picture photoplay.

It is understood that the names of featured players may be announced in lettering smaller than that employed to announce the name of the Artist.

The Corporation further agrees to announce the name of the Artist in its general advertising where the names of other artists may be included.

SEVENTH: The Corporation agrees to furnish to the Artist all wardrobe required to be worn by him and all wigs and other appurtenances to what is known as "costume appearances", but the Artist shall provide at his own expense all modern wardrobe to be used by him in connection with his said appearances.

EIGHTH: The Corporation agrees that the Artist shall not be required in the rendition of his services to do anything extra hazardous to life or limb or to imperil his life.

NINTH: The Artist hereby grants to the Corporation the sole and exclusive right to use his name, photograph and likeness in its motion picture productions and in advertising, exploiting and exhibit the same.

The Artist further agrees not to permit his name, photograph or likeness to be used in connection with any motion pictures excepting such as are produced by the Corporation nor permit his name to be used in connection with any other artistic, dramatic or commercial enterprise whatsoever during the existence of this agreement, without the written consent of the Corporation, excepting in connection with motion picture productions in which the Artist has heretofore appeared.

TENTH: If the Artist is engaged in appearing in a motion picture production, either at the expiration of the principal period hereof, or at the expiration of the option period herein provided for, and if at such time the Corporation shall not have exercised an option for the further services of the Artist, then such period shall be automatically extended for the number of days required to complete the Artist's services in such production.

ELEVENTH: Should the Corporation be prevented from making motion pictures by epidemic, fire, strikes, governmental order, the act of God or a public enemy, then the operation of this

agreement shall be suspended during such interruption. Upon the resumption of work by the Corporation a period of time equal to the period of such interruption, but not exceeding six weeks, shall be added at the end of the period so interrupted; and the date for the exercise and commencement of any of the options herein provided for, shall be correspondingly postponed. If such interruption shall continue beyond six weeks, the Artist shall be free to terminate this agreement unless the Corporation shall then resume payment hereunder.

TWELFTH: Should the Artist by reason of illness, injury, accident or his own fault, fail to perform the services herein specified, then the operation of this agreement may be suspended by the Corporation for the duration of such non-performance; and the Corporation may add a period of time equal to the duration of such non-performance to the then pending period hereof. In such event the date for the exercise and commencement of the options herein provided for, shall be correspondingly postponed.

Should the Corporation pay the Artist salary during any such period of incapacity or failure to perform, the time of such non-performance shall nevertheless be added to any period so interrupted and the salary paid to the Artist during such non-formance shall be treated as payment for the Artist's services during the time so added.

THIRTEENTH: It is mutually understood and agreed that the Artist's services are extraordinary, unique and not replaceable, and that there is no adequate remedy at law for a breach of this agreement by the Artist, and that the Corporation, in the

event of such breach by the Artist, shall be entitled to equitable relief by way of injunction or otherwise.

FOURTEENTH: The Artist hereby grants to the Corporation an option on his exclusive services for an additional period of two years commencing at the expiration of the said principal period upon the same terms and conditions hereinbefore outlined, and if the Corporation shall exercise said option, the salary of the Artist shall be at the rate of $8,000.00 per week for the first fifty weeks of said period of two years, and at the rate of $6,000.00 per week for the first fifty tweeks of the second year of said term.

FIFTEENTH: The Corporation may exercise the foregoing option by giving the Artist written notice of its intention so to do not less than sixty days prior to the date set for the commencement of such option period; such notice shall be given by mailing the same in a postpaid wrapper addressed to the Artist to his address last known to the Corporation, or by delivering the same to the Artist personally. The date of such mailing or the personal delivery thereof shall be the date of the exercise of such option. Thereupon the Artist and the Corporation shall be obligated to each other for such option period upon the terms and conditions herein specified.

SIXTEENTH: It is agreed that the Artist shall not be called upon to render his services in more than four motion picture productions during said principal period or during either period of one year included in said option term.

IN WITNESS WHEREOF, the undersigned have executed these presents the day and year first above written.

Emil Jannings (LS)

FAMOUS PLAYERS-LASKY CORPORATION

By _____
First Vice-President

STATE OF NEW YORK
CITY & COUNTY OF NEW YORK } ss:

On this 22nd day of October 1956, before me came EMIL JANSINGS to me known to be the individual described in and who executed the foregoing instrument, and he acknowledged before me that he executed the same.

Frances Weinberger (Jacobs)

NOTARY PUBLIC, BRONX COUNTY NO. 44
CERTIFICATE FILED NEW YORK COUNTY NO. 407
NEW YORK REGISTER NO. 7961
COMMISSION EXPIRES MARCH 30, 1957

FORM 1127

AGREEMENT made this 11th day of October, 1926 between ERICH POMMER, hereinafter called "Mr. Pommer", party of the first part, and EMIL JANNINGS, hereinafter called "Mr. Jannings", party of the second part :

FIRST: Mr. Pommer hereby agrees to employ said Mr. Jannings as a motion picture artist, and Mr. Jannings hereby agrees to render his services in such capacity for a period of five (5) years, commencing on the 11th day of October, 1926. Mr. Jannings' services to be rendered pursuant hereto are to consist of acting, playing, performing and taking part in motion picture productions and in rehearsals, acts, parts, scenes and roles thereof for and as directed by Mr. Pommer at such places and at such locations and/or studios as Mr. Pommer may from time to time designate. The services so agreed to be rendered by Mr. Jannings are to be for the exclusive benefit of Mr. Pommer during the term of this agreement.

SECOND: In consideration of the services of the said Mr. Jannings so to be rendered, Mr. Pommer agrees to pay to said Mr. Jannings or as he may from time to time in writing direct, the sum of Fifteen hundred ($1500.00) Dollars per week during the term of this agreement.

THIRD: Mr. Jannings agrees to render his services pursuant hereto to such individuals, firms, associations or corporations as Mr' Pommer may from time to time direct during the term hereof.

FOURTH: As a further consideration Mr. Pommer hereby further agrees to supply Mr. Jannings for his use and

requirements in the rendering of his services hereunder with an automobile and a chauffeur for same and to pay in addition thereto Mr. Jannings' expenses for cosmetics, "fan mail", publicity and costume expenses and also to supply for the use of Mr. Jannings, a secretary.

FIFTH: Mr. Jannings hereby agrees to permit Mr. Pommer to obtain insurance either on his life or against accident and/or health, the premiums for which, however, shall be borne by the said Mr. Pommer.

SIXTH: It is further agreed between the parties that all rights herein accruing to Mr. Pommer may be assigned to a Corporation about to be formed in the State of Delaware and to be known as GUSSIE HOLL PRODUCTIONS, INC. and that upon the said assignment of this contract by Mr. Pommer to said Corporation Mr. Jannings agrees in consideration of the premises to release and discharge Mr.Pommer from any and all liabilities and/or obligations on the part of said Mr. Pommer to be performed in accordance with this agreement, and that after such assignment to said Corporation Mr. Jannings will execute the terms of this agreement on his pa rt to be performed for the benefit of said Corporation so to be formed.

SEVENTH: Mr. Jannings agrees that he will execute and/deliver any and all such further instruments as may be necessary to properly effectuate the terms hereof and that in the event that an agreement for the rendition of his services is entered into by him with any firm or corporation any and all compensation payable thereunder to Mr. Jannings shall accrue to and be paid over to the said Mr. Pommer or the aforesaid Corporation after the said assignment has been made and that said Mr. Jannings will direct that such payments shall be so made.

EIGHTH: This agreement is declared to be personal between the parties hereto except that the same may be assigned by Mr. Pommer as aforesaid to the said Corporation so to be formed.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals the day and year first above written.

WITNESS: _____(L.S.)

_____(L.S.)

WITNESS:

October 11th, 1926.

Mr. Emil Jannings,
New York, N. Y.

Dear Mr. Jannings:

It is understood that the agreement between us bearing even date herewith is subject to your being permitted to remain in the United States as a non-resident alien and we hereby agree to assist you in so remaining in the United States in every legal way, and if you are not permitted to so remain, we agree to permit you to leave the United States upon condition that you return as soon as you can, with reasonable diligence arrange for permission to re-enter the United States to complete the remainder of the term of your contract then in force.

If such trip should be necessary, we agree to provide you with round trip transportation for yourself and Mrs. Jannings as provided in said agreement.

Yours very truly,

FAMOUS PLAYERS-LASKY CORPORATION

By(Sgd) Jesse L. Lasky
First Vice-President.

LES:FWT

Accepted:

(Sgd) Emil Jannings

POSTAL TELEGRAPH - COMMERCIAL CABLES

RECEIVED AT

This is a fast Telegram unless otherwise indicated by a letter or a number in the preamble, or unless the sender has paid the full rate. Fast Telegrams are delivered before letters or other Telegrams

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

DELIVERY NO.

DEFERRED TIME INDICATED IN THE MESSAGE

Form 19 [illegible]

[illegible] 14 735P

CP NEWYORK OCT 14 26

D W GRIFFITH

HOTEL ASTOR NEWYORKCITY NY

BEST LUCK TONIGHT BUT YOU KNOW THAT I THINK OF THEMOVIES.

BILL LEBARON

Form 1201

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

OCT 12 PM 8

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the [illegible] all-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

1500 BROADWAY

Received at PENNA 6540-5

G469CC 4R 31

NEWYORK NY 740P OCT 12 1926

D W GRIFFITH 1349

HOTEL ASTOR NEWYORK NY

NO ONE IN THE WORLD WISHES YOU GREATER SUCCESS THAN I DO TONIGHT AND NO ONE IS MORE GRATEFUL FOR ALL YOU HAVE DONE FOR MY PROFESSION AND YOURS MOST SINCERELY

HERBERT BRENNON

809P

51

Form 1201

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

OCT 12 PM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the [illegible] all-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

1500 BROADWAY

PENNA 6540-5

Received at

J403CC 1C 42

NEWYORK NY 653P OCT 12 1926

D W GRIFFITH 1307

CARE GEO M COHAN THEATRE 1480 BROADWAY NEWYORK NY

ONLY ILLNESS PREVENTS ME FROM COMING PERSONALLY TO WISH YOU ALL OF THE LUCK IN THE WORLD WHICH I AM SURE YOU WILL HAVE I HOPE IT IS THE GREAT TRIUMPH OF YOUR LIFE WITH ALL MY LOVE AND GOD BLESS YOU

MORRIS GEST

740P

51

10/10/26

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

GEO. M. COHAN THEATRE

Broadway
near 43rd Street

LEBLANG REALTY CORP., Owners

ADOLPH ZUKOR and JESSE L. LASKY

PRESENT

D. W. GRIFFITH'S

"The Sorrows of Satan"

By MARIE CORELLI

WITH

ADOLPHE MENJOU

As SATAN

RICARDO CORTEZ

CAROL DEMPSTER and LYA de PUTTI

Adaptation by JOHN RUSSELL and GEORGE HULL

Screen Play by FORREST HALSEY

A PARAMOUNT PICTURE

Produced by Famous Players-Lasky Corp.

Associate Producer	WILLIAM LE BARON
Edited and Titled by	JULIAN JOHNSTONE
Art Director	CHARLES KIRK
Film Editor	JAMES E. SMITH
Cameraman and Lighting Effects	HARRY FISHBECK
Technical Effects	FRED WALLER

Musical Settings and Orchestral Arrangement
By Dr. HUGO RIESENFELD

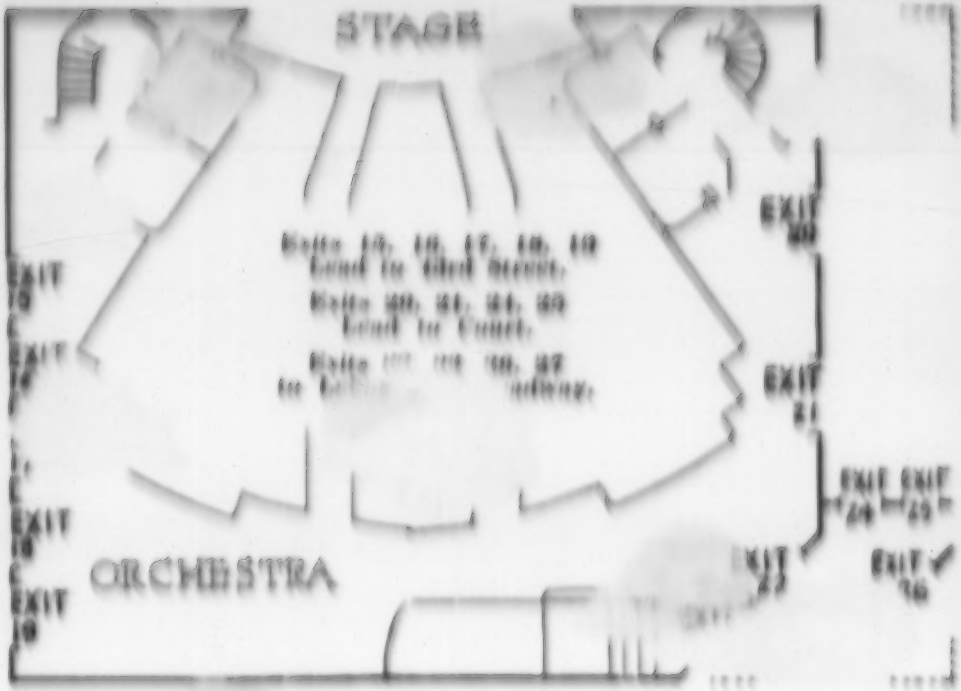
CAST OF CHARACTERS

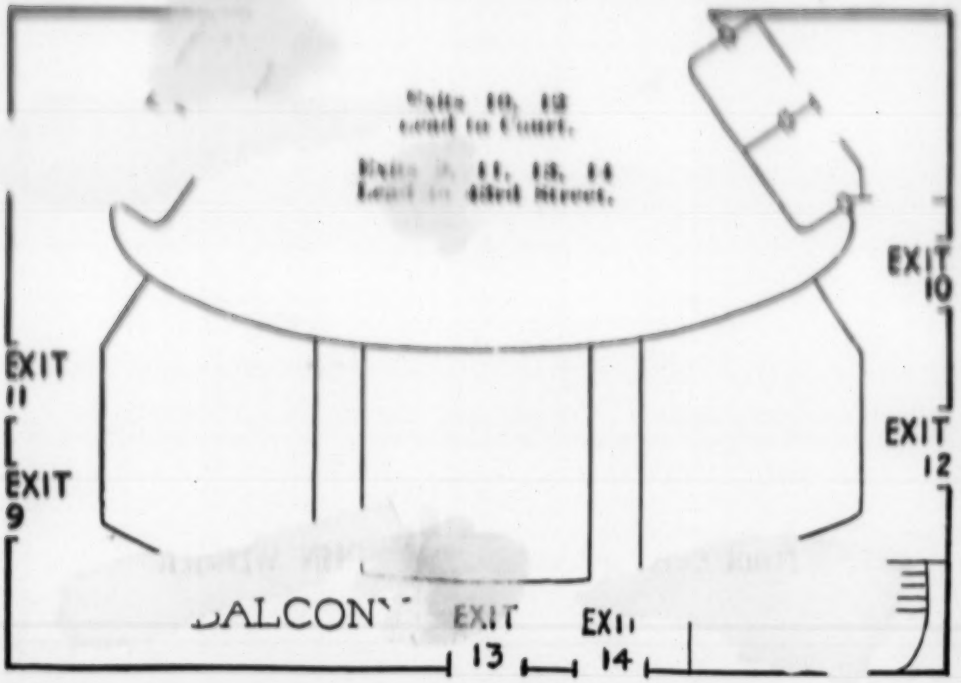
Prince Rimenez	Adolphe Menjou
Geoffrey Tempest	Ricardo Cortez
Mavis Clare	Carol Dempster
Princess Olga	Lya de Putti
Amiel, the Prince's Secretary	Ivan Lebedeff
Landlady	Marcia Harris
Lord Elton	Lawrence D'Orsay
Dancing Girl	Nellie Savage
Mavis Clare's Chum	Dorothy Hughes

THEATRE STAFF

J. A. MANNING	Business Manager
WILLIAM KURTZ	Treasurer
WILLIAM RIDGEWAY	Asst. Treasurer

Front Curtain Designed by JOHN WENGER


STAGE
ORCHESTRA
EXIT


EXIT 10
EXIT 11
EXIT 12
EXIT 9
EXIT 13
EXIT 14

GANSHAF & PEMBLETON
COUNSELLORS AT LAW
GUARDIAN TRUSTS BUILDING
100 WEST 42d STREET
NEW YORK

ALBERT W. GANSHAF
JOHN W. PEMBLETON

TELEPHONE
WISCONSIN 1000
CABLE ADDRESS
"GANSHAF"

October 13, 1926

Raymond A. Kluna, Esq.,
1476 Broadway,
New York.

Dear Sir,

In relation to the action which was recently tried in the United States District Court for the Southern District of New York and entitled D. W. GRIFFITH, INCORPORATED vs AL JOLSON, I wish to advise that in view of the fact that we believe we have received an insufficient judgment, the decision in this case may be appealed or a motion may be made for re-argument. Which course to pursue will be definitely decided we hope in the near future.

Yours truly,

Albert W. Ganshaf

RR KM

Form 1484

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the time number of words this is a telegram. Otherwise the character indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT DELANCEY W. ALDRIDGE, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the time number of words this is a telegram. Otherwise the character indicated by the symbol appearing after the check.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

DITSN AGE 33COLLECT 4EX NL AU OCT 14 1926

LOUISVILLE KY OCT 1 VIA LOSANGELES CALIF

DAVID WORK GRIFFITH ~~[illegible]~~

Card for dividend, Fortune Cox

[illegible] NEWYORK NY

PLEASE ADVISE US BY WIRE COLLECT WHAT IS YOUROPINION

OF COLOR PHOTOGRAPHY AS EMPLOYED IN PRODUCTION OF BEN HUR

THE BLACK PIRATE THE TEN COMMANDMENTS MERRY WIDOW ETC THANKS

COLOR CINEMAPRODUCTIONS INC

216P

Sun Oct 14

The motion picture department of The SUN makes abject and public apology to Miss Carol Dempster for having cited the effective "Sunrise" scene in Griffith's as something else again in yesterday's review of D. W. Griffith's beautiful film "Sorrows of Satan."

and Players

Great Moments From Cinemas That Will Linger in the Memories of Spectators.

(The author of this article, Mr. Stern, is a frequent contributor to these columns.—Editor's note.)

By SEYMOUR STERN

The vast majority of our films tell their stories by means of a motion that is utterly devoid of beauty. A man walks across a room. An automobile goes down the street. A ship leaves the harbor. They are merely movements, photographed without any attempt at effective composition or cinematic values. There are, however, several outstandingly famous episodes in all the movies made to date which, whether intentionally made or otherwise, are so moving emotionally and so beautiful compositionally that they will linger long in the memories of those who have seen them.

First and foremost is the immortal scene in "The Birth of a Nation" where Walthall returns shattered and weary to the Southern home and his mother's arms, emerging from the doorway, embraces him in a gesture of exquisite poignancy. Nothing else is seen, just his back, slightly stooped, and his trembling, groping arm.

There are no faces. It is the one gesture necessary to unite the scattered fragments of four terrible years. I cannot conceive of anything more potential than this slight movement, which contains infinitely more pathos than all the tear jerking mother love scenes ever filmed! Gilbert Seldes pronounces it "the emotional climax of the picture." And let it be said to the eternal credit of Griffith, that it was done eleven years ago, and, what's perhaps more important, it was intentional!

"Broken Blossoms."

But there is another scene which Griffith created that is almost, though not entirely, as potent as this. It occurs in his deathless "Broken Blossoms." There is a toy shop, behind whose window stands a small mountain of toys, varied and queer, and from beyond the top of which peers the sorrowful face of a yellow man smoking a lily pipe. And gradually, as the soft, tragic countenance passes faintly into a smile as it beholds a white waif in the street, the whole spirit of the East seems to be there, while the design of the scene receives all that is necessary to make it pictorially complete. From the same work comes also that strange and eloquent "shot" of a Chinaman with his foot against a brick wall . . . rubbing, softly, patiently, with all the world's sorrows in the movement!

Griffith, however, is not the only one who has created individual immortal scenes, although he has a greater number to his glory than all other directors together, the whole climax from "The Birth," the court room scene from "Intolerance," the death of the baby from "Way Down East," the bread line scene and the meal from "Isn't Life Wonderful" and lesser ones which I haven't the space to mention. Jannings's famous dash across the street in "The Last Laugh" is the leading after sensation of that work, while his deeply meaningful march down the hall and descent of the stairs embody the whole message and story of "Variety."

"Potemkin."

"Potemkin" will be instantly recalled by the vivid flashes of a row of military boots moving relentlessly down a flight of steps or by the unforgettable episode where a ship, bearing the body of the dead sailor, moves across the screen like the ghastly shadow of Death itself, black, hazy and silent! The nearest approach, however, to the scenes of Griffith is the ensemble episode of "The Big Parade," which, if I may be pardoned the sacrilege, is the only truly meritorious event in that picture. In the incident known as "the parting of Melisande and Jim" Vidor not alone rivals the terrificaly dynamic effect of Paul Revere's Ride in Griffith's "America," but he achieves for the first and (alas!) the only time in his career a definite, unmistakable Vidoric style. This incident, in fact, puts him on a par with Lubitsch, Seastrom and Griffith as a creator of a type of art possible exclusively to the cinema.

There are many small subjects, impossible as a whole, but redeemed in part by some individual instance manifesting the cinema sense of its maker. Such a one is "The Temptress," which has one "shot" possessing all the poetry of motion. There are others. The art will progress in proportion as it increases its output of individual scenes of that type.

Norwalk, Conn. October 18th, 1926.
14 Evans Street.

Mr. D. W. Griffith,
Hotel Astor,
New York City, N. Y.

My dear Mr Griffith,

In casting your next picture, I hope you will consider me for a part. I would consider it a great honor to work under your direction; naturally, I would prefer a character of some consequence to your story, but I am so anxious to become associated with you, that I will gladly play anything cast for.

Yours very truly,

Edmund Breese

New York Telephone, Trafalgar 8065
Norwalk Telephone Norwalk 2075

Manufacturers Trust Company

MEMBER FEDERAL RESERVE SYSTEM

513 FIFTH AVENUE CORNER 43RD STREET,
NEW YORK, N.Y.

October 15, 1926.

Mr. Albert L. Gray,
% D. W. Griffith, Inc.,
1476 Broadway,
New York, N. Y.

Dear Mr. Gray:

Mr. Von Elm would like very much to have you call and see him on Monday, at 11:15 a.m., if possible, for the purpose of discussing G. & H. Pictures Corporation's loan .

Thanking you, we are

Very truly yours,

M. Ray Coffman

M. Ray Coffman
Assistant Secretary.

Tuesday
10 A.M.

BENEFIT PERFORMANCE GIVEN BY

St. Cecile Lodge, No. 568, F. & A. M.

MECCA TEMPLE
TUESDAY EVENING, NOVEMBER 9, 1926
FOR THE RELIEF FOUNDATION OF
THE FOURTH MANHATTAN MASONIC DISTRICT

ENTERTAINMENT COMMITTEE

William B. Tindle, Chairman
Louis Gerard, Secretary
Samuel H. Ash
Henry H. Archer
George E. Whiting
Julius G. Martin
Benjamin M. Mayer
Jude Brayton
William E. Brotherhood
Frederick G. Brousseau
Thomas Brown
Robert H. Burnside
William F. Cagger
George M. Cohan, 33
F. Ray Comstock
William H. Crispe
Philip Crispano
William C. Cubitt
John C. D'Alessandro
Charles M. Dale
Jefferson De Angelis
Michael De Santis
Henry De Vaaus
Dan Dody
Richard M. Dollivar
Louis M. Field
Jacob Flamm
Barney Gerard
Charles E. Grapewin
D. W. Griffith
Paul Henkel
I. H. Herk
Raymond Hitchcock
Harry Houdini
Henry C. Jacobs
James A. Johnston
Albert Jolson
Harry C. Kelly
Joseph Keno
August E. Kleinecke
Otto Kruger
William D. Lang
George Leffler
George Le Maire
Franz Listemann
Long Tack Sam
Vincent J. Lopez
Louis Mann
Maximilian Mazzanovich
William G. Norton
Jack Pearl
Bernard Quatrochi
Oscar Radin
Arthur Rosenbaum
Fred Rycroft
Samuel G. Salvin
Lester A. Santly
David Schornstein
Ira B. Scribner
Bruce F. Smith
Lep Solomon
Leon Spachner
David Stamper
Ira B. Terry
Winfield C. Terry
Albert Von Tilzer
George E. Wallen
Walter W. Waters
Joseph M. Weber
Percy Wenrich
Paul S. Whiteman
William R. Wilson
Thomas A. Wise
Julius P. Witmark

October 12, 1926

Mr. David W. Griffith,
1476 Broadway,
New York City.

Dear Brother Griffith:-

There will be a meeting of the Committee on Tuesday afternoon, October 19th, in the lodge room, about five thirty-at the close of the lodge.

Hoping that you will be able to be with us next Tuesday, I am,

Fraternally yours,

William B. Tindle

COPY

FAMOUS PLAYERS-LASKY CORPORATION

PARAMOUNT PICTURES

469 FIFTH AVE.
NEW YORK CITY.

October 15, 1926.

Hon. Will H. Hays,
469 Fifth Ave.,
New York City.

Dear General Hays:

It is called to our attention that a novel has been issued under the title "DO GENTLEMEN PREFER BLONDES? THEY DO NOT!". The title is spoken of as THEY DO NOT but the cover and advertising of the book is easily an attempt to capitalize on the title "GENTLEMEN PREFER BLONDES", novel by Anita Loos and play by John Emerson, motion picture rights of which are owned by Famous Players-Lasky Corporation.

I think all principal companies should respect our prior rights in the premises and refrain from purchasing the motion picture rights to the novel "THEY DO NOT".

We should certainly insist, legally, that we are entitled to freedom from this sort of unfair competition and if your title registration department could send our appropriate notice of our prior rights, we should certainly appreciate it.

I am sending you this letter at the suggestion of Mr. Walter F. Wanger.

With kindest personal regards, I remain

Very sincerely yours,

(Signed) LOUIS E. SWARTS

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

Bruce Penderton
246 West 47 Street
New York City
Circle 6676

Mr. D. W. Griffith,
Hotel Astor,
New York City.

Dear Mr. Griffith:

I have set Thursday night, October twenty-first, for my production of "The Ladder" at the Mansfield Theatre. This is one of my most ambitious offerings and while one never knows, I hope it will prove an important event in the history of the theatrical season.

I am holding the entire house for the premiere for my friends, and if you care to attend I will see that you get the best seats on hand when your order arrives. Or if you care to order for a subsequent performance you can procure front seats now at box office prices before they are alloted to the agencies. Orchestra and box seats for the premiere are $3.85 each; for succeeding week nights, $3.30; Saturday and holiday nights, $3.85.

Sincerely yours,

Bruce Penderton

October 16, 1926.

28 W. 70th Street
New York City Central 9582
Sat. 16 Oct. 1926.

Dear Mr. Griffith

I have a card of introduction from a personal friend of yours - Mr. Alison d'Garde, just arrived from England on route to Los Angeles. When may I see you? I saw an English actor, just finishing in the new play by John Hamlin Booth "The Winged Messenger", a 16th Century Costume play with scenes in Paris; I saw him play a Cardinal. I have played parts in Films in England, but it is not easy this side, to get parts when you are not known. My first atmosphere work was in your "Scenes of Salem", & I was keenly interested in watching your direction. The Winged Messenger would make a good Screen play, under your direction

Later for any day pretty work from C. and if you can spare space for a few minutes of your valuable time.

Yours truly

A. C. Willingham - Lyons

Mr. D. Work Griffith

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ROBERT T. & WILLIAM J. CROWE
ATTORNEYS AT LAW
LaGRANGE, KY.

OCTOBER
SIXTEEN
1 9 2 6.

D. W. Griffith, Esq.,
New York City, N. Y.

Dear Mr. Griffith:-

I wrote you on October 5th concerning the claim of F. H. Carter and had had no reply. I am assuming that you did not get my letter or that you have been out of the city. In either event won't you answer this letter as soon as received? Thenif you did not get my former letter I will write you fully.

Thanking you, I remain,

Yours very truly,

Robert T. Crowe.

RTC/M.

STATUTORY FORM R—TRS
(Section 96, Lien Law)
Except as Part of Mortgage Recorded
Subject to Consolidation

Compiled by
U.S. Title Guaranty Co.
15 Exchange Place, Jersey City, N.J.
Member Title Guaranty Group

This Indenture,

made the 16th day of October nineteen hundred and twenty-six

Between D.W.GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at #1466 Broadway, City and State of New York

party of the first part,

and EDGEWATER POINT, INC., a New York Corporation, having its principal office in the Village of Mamaroneck, Westchester County, New York

party of the second part,

Whereas, said EDGEWATER POINT, INC.,

by indenture of mortgage, bearing date the 4th day of August nineteen hundred and twenty-five, recorded in the office of the Register of the County of Westchester in liber 2383 of mortgages, of Section page 147, on the 12th day of August, nineteen hundred and twenty-five, for the consideration therein mentioned, and to secure the payment of the money therein specified, did convey certain lands and tenements, of which the lands hereinafter described are part, unto D.W.GRIFFITH, INCORPORATED, said party of the first part

Farmer
Lot 56-57

And Whereas, the party of the first part, at the request of the party of the second part, has agreed to give up and surrender the lands hereinafter described unto the party of the second part, and to hold and retain the residue of the mortgaged lands as security for the money remaining due on said mortgage.

Now this Indenture Witnesseth, *that the part y of the first part, in pursuance of said agreement, and in consideration of* One ($1.00) Dollar

lawful money of the United States,

and other good and valuable considerations,

paid by the part y of the second part, do as *grant, release and quitclaim unto the part of the second part, all that part of said mortgaged lands described as follows:*

ALL these two lots of land situated in the Village of Mamaroneck, Town of Mamaroneck, Westchester County, New York, shown and designated as Lots Numbers Fifty-six (56) and Fifty-seven (57) on a certain map entitled "Subdivision Map of Shrewsbury Point in the Village of Mamaroneck, Westchester Co., N.Y.", made by A.J.Poets, C.E., and Surveyor, dated June 30th, 1926, and filed in the Westchester County Register's office on July 2nd, 1926, as Map Number 3013, which lots taken together as one plot are more particularly bounded and described according to said map as follows:

BEGINNING at a point on the westerly side of Flagler Drive adjoining the northeast corner of Lot No.55 on said Map, and thence running north 84° 55' 50" west along the northerly line of said Lot NO. 55 Two hundred five and four hundredths (205.04) feet to the easterly face of the sea wall; thence running north 6° 26' 40" east along the easterly face of said sea wall Eighty-seven and fifty hundredths (87.50) feet to an angle; thence running north 0° 15' 00" east along the easterly face of said seal wall Twelve and eighty-four hundredths (12.84) feet to the southwest corner of Lot No. 58 on said map; thence running south 84° 55' 50" east along the southerly line of said Lot No. 58, Two hundred ten and forty-two hundredths (210.42) feet to the westerly side of Flagler Drive; thence running southerly along the said westerly side of Flagler Drive on a curve to the right having a radius of 1816.50 feet a distance of One hundred and eleven hundredths (100.11) feet to the point or place of beginning.

TOGETHER with all the right, title and interest of the party of the first part, of, in and to so much of the sea wall which runs along the rear or westerly line of the premises hereby conveyed, together with the land upon which said sea wall is erected and together with any other upland which may lie between the said premises and the land under water adjoining the same.

TOGETHER with all the right, title and interest of the pa rty of the first part, of, in and to the land under the waters of Larchmont Harbor bounded on the east by the premises above described, bounded on the west by the approximate line of the New York State Water Grant as shown on said map, bounded on the south by the extension in a westerly direction in a straight line of the southerly boundary line of Lot No. 56 on said map, and bounded on the north by the extension in a westerly direction in a straight line of the northerly boundary line of Lot No. 57 on said map.

The party of the first part further releases from the lien of said mortgage the right to use any highway shown on said map for usual street purposes but retains under the lien of said mortgage the land in the bed of any such highway.

Form 5

Together with the hereditaments and appurtenances thereunto belonging, and all the right, title and interest of the party of the first part, of, in and to the same, to the intent that the lands hereby conveyed may be discharged from said mortgage, and that the rest of the land in said mortgage specified may remain to the party of the first part as heretofore.

To Have and to Hold the lands and premises hereby released and conveyed to the party of the second part, its successors and assigns, to its and their own proper use, benefit and behoof forever, free, clear and discharged of and from all lien and claim under and by virtue of the indenture of mortgage aforesaid.

In Witness Whereof, the party of the first part has caused these presents to be signed by its duly authorized officers and its corporate seal to be hereunto affixed by order of its Board of Directors the day and year first above written.

In presence of:

D.W.GRIFFITH, INCORPORATED

By _____
Vice-President

ATTEST:

_____
Secretary

State of
County of } **ss.:**

On the day of , nineteen hundred and before me came , to me known to be the individual described in, and who executed, the foregoing instrument, and acknowledged that executed the same.

State of
County of } **ss.:**

On the day of , nineteen hundred and before me came the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in that he knows to be the individual described in, and who executed, the foregoing instrument; that he, said subscribing witness, was present and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

RESERVE THIS SPACE FOR USE OF RECORDING OFFICE

D.W.GRIFFITH, INCORPORATED

TO

EDGEWATER POINT, INC.

Release,

Part of Mortgaged Premises.

Dated *19*

The land affected by the within instrument lies in

Section ..... *in Block* ..... *on the*

Land Map of the County of .....

Recorded at request of

D. W. Griffith, His Influence And His Future

Some Remarks on the Director Whose Productions Are Revived at the Cameo

By Seymour Stern

A significant contribution to film history will be made during the four weeks of Griffith revivals which the Film Arts Guild begins to-day at the Cameo Theatre. The achievements of the director go on exhibition in a succession of five outstanding works. They are "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Orphans of the Storm" and "Isn't Life Wonderful?" The repertoire beginning to-day may be considered the first honest tribute paid to one who may be called the father of film art.

The cinema was born on the eve of March 3, 1915, when "The Birth of a Nation" was presented. Benjamin de Casseres has pronounced it our only daring achievement, and Lubitsch confessed to the influence it had upon him. Russia has paid homage to the piece, for "Potemkin" is founded on it, and other mass-films, particularly "Polikushka," have been constructed along the same principles. In it Griffith's genius reaches its apex. It is a curious blending of the romantic and impressionistic with the realistic. The technique from beginning to end is that of intimation, or, to use Mr. Seldes's expression, of "indirect communication." The greatest moment of the work occurs in a gesture, and the most imaginative touches in all the annals of the screen come during the Klan and the intermittent Negro episodes of the second half. Indeed, in those few brief vistas of the Piedmont streets filled with dense mobs, "tossing wildly and rhythmically, like the sea," the whole spirit of the Negro race is caught, and the music of Lindsay's "The Congo" unfolds in musical space!

The principle of rhythm and tempo is only now beginning to be used to the extent to which Griffith used it in "The Birth of a Nation." Both the rhythm and the tempo, in fact, of th picture have since been plagiari

And His Future

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The principle of rhythm and tempo is only now beginning to be used to the extent to which Griffith used it in "The Birth of a Nation." Both the rhythm and the tempo, in fact, of the picture have since been plagiarized and by no less than Stroheim and Pabst, neither of whom scrupled to borrow the Griffith metier for "Greed" and "Variety." It is, however, in the climax that Griffith attains his full stature. Here the preceding episodes are crystallized, a synthesis of various antecedent movements is formed, and the rhythm of the piece up to that point is accelerated to fever pitch.

Lighting may have progressed, photography may have been improved, other mechanical problems may have been solved, but undoubtedly in ten years nothing more fundamental has been done in motion pictures than this masterpiece based on the Civil War.

"Intolerance," a financial failure, has the the distinction of embracing a separate branch of cinema technique to the exclusion of everything else. The entire picture is an effective demonstration of the flash-back, and, in exploiting this means, Griffith obtains a singularly powerful study in clashing rhythms, mixed tempos and violent contrasts.

"Broken Blossoms" is a model of the art of patterns in motion. The pictorial beauty of this piece more than compensates the sentimentality of its story and the childishness of its many titles. Here again rhythm plays the main role, but it is alternating instead of recurring. "Isn't Life Wonderful," which is Griffith's "song of the hungry and the oppressed," comes nearer to the purely realistic type than anything else he has done.

The greatness of Griffith is not to be measured in terms of rapture. His case has been tragic and if he has fallen from the heights of a decade back it is only because, in attempting to resurrect the cinema, he has unwittingly buried himself. The task was perhaps too much. His career of the last fifteen years has been a perpetual war with companies and censors, but, all things considered, his achievement has been phenomenal. The true place of Griffith has yet to be determined. It is not a question altogether of what he, as an individual genius, has given, but rather of what the cinema, as a medium of expression, can accomplish as a civilizing instrument. The medium is still berated and its status seems as much in the clouds (now that Ralph Block has hit the theorists) as ever; so that a master of the medium, however remarkable his work, however beautiful his productions, seems doomed to wait for a judgment on his rank among brother Titans. This seems to be the case with Griffith.

Los Angeles Oct 18/26

My dear.

Mr. Triffet

Just a few lines from the record of Hollywood also Rice Carroll Here the sun is shining and on we to day I am glad of it Yes. I get so much of it here lots of Hotels Apartments and Theatres being built Real Estate Promoters have started a few Beach Clubs also Town Clubs Behind its being overdone there are four Legitimate Theatres in Hollywood. two on Vine St. Stock Houses. Hill open this fall. Carter De Haven's Music Box opens Sat night on Hollywood Blvd. and we have the El Capitan Theatre on the Boulevard above Franklin Ave. Which has been opened a few months ago it is not doing so well with very weak plays Grauman is building another Picture Theatre on the Boulevard above Franklin it going to surpass

all of them Aimee McPherson is going
to chase a day at the Temple and also
talks over her Radio every night about
her Court Trial if her Barnum & Bailey
Hypnotizers had used a Tent
instead of a shack then it would
have been easier to believe. don't
they? Ego Funnel. have have brought
them to the ferry ground. long ago
I hate to condemn anyone who preaches
the Bible but. Mr. Dynamic
Hypnotic Barnum & Bailey Method
of preaching has just ruined
a lot of people I don't think our
Jackies are strong enough to stand
it well I wish stop the chatter those
Horse. Sportsmanship and. Spelling
Best Wishes to you

Wm A Carroll
1712 Whitley Ave
Los Angeles
Cal

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

207

FAMOUS PLAYERS-LASKY CORPORATION
485 FIFTH AVENUE, NEW YORK

JESSE L. LASKY
VICE PRESIDENT

October 19, 1926.

Mr. Albert H. E. Sanshaf,
131 West 42nd Street,
New York, N. Y.

Dear Mr. Sanshaf:

You are cordially invited to attend a luncheon to be given by Mr. Adolph Zukor and myself in honor of Mr. Emil Jannings, the distinguished German screen artist, in the Crystal Room of the Ritz-Carlton Hotel, Wednesday, October 20th at 1 o'clock.

Sincerely yours,

Jesse L. Lasky

M

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Equitable
$500 per week

Van Listig

35 year age

1.

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Newberry Library
Chicago

Form 1001

Class of Service

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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DL	Day Letter
NL	Night Letter
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WLC	Week End Letter

The time used in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

69N FWG 77 BLUE

QB LONGISLANDCITY NY 527P OCT 30 1926

D W GRIFFITH

HOTEL ASTOR NEWYORK NY

DEAR D W I HAVE MADE A NUMBER OF EXPERIMENTS
ON THOSETWO TITLES AND I CANT GET ANYTHING TO
FIT OF COURSE PERSONALLY I DISAGREE WITH YOU ABOUT TEMPESTS
INTRODUCTION AND DONT THINK ANY ATHEIST MENTION IS NECESSARY STOP
IF YOU HAVE ANY THOUGHTS ON THOSE TWO TITLES I
FEEL SURE THEY WOULD BE APPROPRIATE AND WELL PHRASED SO
WHY DONT YOU JUST PUT THEM IN STOP THINK TAKING
OUT PRAYER WAS A GOOD IDEA REGARDS

JULIAN JOHNSON 422P

October 28, 1926.

Mr. J. J. Gayne,
Famous Players Lasky Studio,
44th and Pierce Aven.,
Long Island City, N. Y.

Dear Mr. Gayne,

Enclosed herewith you will find jury notice for Mr. Griffith for November 1st.

Will you kindly take care of same and confirm to me the fact that this has been done.

Thanking you, I am

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

10/30/26

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MA IN
TITLE

"The Sorrows of Satan"

1. Argument - Lucifer, the great Archangel of the Morn, objected to the creation of man by God, and for his presumption was banished from Heaven.

2. Then Lucifer asked for mercy, and was told, as man's enemy, he was doomed to tempt him; but for every soul that resisted him, he should have an hour of peace in Paradise.

3. And when all mankind should turn from him, then he should again be restored to his place in Paradise.

4. The story - beginning at the home of Geoffrey Tempest and Mavis Clare, in the city.

Time - winter.

5. The Atheist. In this case Geoffrey Tempest, who almost earned a living as a hack-writer and a literary critic.

6. Mavis Clare, when not bombarding the publishers with her own writings, eked out her existence by doing copying work.

7. The dreaded hour - when the landlady calls for the rent.

8. "Can't I keep this."

9. "I'll get my next advance Saturday. I'll pay you then."

10. Her worldly possessions, the price of a couple of rolls.

11. "Two rolls, please."

12. "Two cups of coffee, please."

13. Parted the sombre curtains of the night
And viewed within the valley of the skies
Pale Orion, pasturing his white flock of stars,
In silent silvered peace.

14. End of Reel One.

14. "Can you serve an omlette souffle with champagne?"

15. "Oh, yes!"

16. "Nothing counts but money."

17. "The man who wrote that didn't make money, but it meant more to the world than the work of all the fortune-builders. And the things you've written will mean more than all the mere money-makers combined."

18. "Don't send me to that cold room."

19. Little realising that every thought is a step toward a certain fate.

20. Davis, deeply troubled. For her devotion to Geoffrey was the biggest thing in her life.

21. (Letter) I didn't want to hurt you, but what you asked me wouldn't have been right. But I am writing this so you'll know how very, very much I really do love you.

M

22. " - and you will always - "

23. End of Reel Two.

Reel Three.

23. Morning.

24. "No goings-on like that in my house, and you can just get out now."

25. "Then let him do the right thing by you - or out you go!"

26. And then -

27. "You won't love me - now."

28. "I love you more."

29. "I'm going to get the license right now."

30. "And you must come with me."

31. End of Reel Three.

Reel, Four.

31. "I'll get an advance today, and then Monday, down at your own little church - ".

32. "As I wrote you, I did like your story very much."

33. "But the committee decided against it."

34. Mavis sells a story at last and gets a check for eight dollars.

35. "There will be no more advances, Mr. Tempest, and no more work for you."

36. "You praise the kind of books that no one likes, and censor the kind that everyone likes."

37. Bitter rebellion was all that Tempest got from his reverses.

38. "Money, that's all. Murder - steal - I'd sell my soul like they do out there for money."

39. "God's love! God's justice! I could run things better than this."

40. "Through Your usual blunders - thunder in the wintertime.

41. A letter introducing the Prince Rimenez, well known as one of the richest and most powerful men in the world, who, as a patron of the arts, has heard of Tempest through his publisher.

42. "The news I have for you is of such astounding nature, I hardly know how to tell it."

43. Preparing the surprise dinner.

End of Reel Four.

Reel Five.

44. "I have ordered dinner at my hotel. Come with me where we can talk in comfort."

45. "I understand. But you can tell her later."

46. The Prince's secretary.

47. "As you told me, you knew very little of your uncle, Benjamin Tempest of Australia."

48. - in his late years he amassed such a tremendous fortune, it was a common expression that "the devil's own luck" was in it."

49. "Nevertheless, you as his nearest heir, through my hands as your guardian, will receive a sum that will make you one of the richest men in the world."

50. "I am sure you must be mistaken. None of our family ever had twenty-five dollars at one time - much less .....".

51. Lady Sybil Elton of a very old and swagger family.

52. "It is gossip that Lady Sybil is stalking for a rich husband."

53. "The Elton? The Earl of Elton's daughter?"

54. "This is a great day for Mr. Tempest - having just fallen heir to a tremendous fortune."

55. "I'm sorry, but I really must go. You see, we have no telephone, and .....".

56. "But the dinner I've ordered is - is rather a special one.

End of Reel Five.

Reel Six.

57. "Tell Miss Glare that I am detained on a most urgent matter - that I - I will see her tomorrow."

58. "This will mean a new world for you. But I warn you - before you accept, that all things are not what they seem."

59. After being assured by the solicitors that his good fortune is a reality.

60. "Tell the Prince I'm going back to my room."

61. "But - won't you stay for luncheon?"

62. In the bewildered Tempest, new desires fight against Truth for his soul.

End of Reel Six.

Reel Seven.

63. "Mavis! Mavis! I - ".

64. "Pardon me - I thought we might be of some help in your packing."

65. "The new life that's waiting for me means a lot, I know, - but I just can't turn away from Kew."

66. "You mean to compare this little stenographer with Lady Sybil Eltent?"

67. "An unexpected circumstance has arisen which would make it as hard for you as for myself to go on with the plans we had arranged. Of course, I shall take good care of you -"

68. "Geoffrey - where is he?"

69. "Geoffrey! I won't bother you. Just a minute! I want to see you just one moment."

70. End of Part One.

Intermission Five Minutes.

End of Reel Seven.

Reel Eight.

71. Part Two.

72. Satan, doomed by his fate to continue tempting, yet in his heart hoping for resistance, that he may have a little rest again in Paradise from his eternal sorrows.

73. Then on the path where gains are made regardless of those that lose.

74. "It means another fortune for you."

75. The publisher for whom Mavis works, ruined in the panic.

76. "There is no work for anyone - I'm broke."

77. The fete given by the Prince Rimenez, introducing the rich Mr. Geoffrey Tempest into the world of society.

78. "What a marvelous marriage we could make - with my great fortune and your position. It would be the talk of the world."

79. "Only through a broken heart may the Lord Christ enter in."

80. "I am glad you are so friendly to Geoffrey, because I think you are the most fascinating man in the world."

81. The dance of the satyrs and the wood nymphs.

End of Reel Eight.

Reel Nine.

63. "Now - where in hell have I seen that face before?"

63. "Now he's getting married. Go and get something out of him - at least enough to pay your rent."

64. "Love is better without the iron cream."

65. Geoffrey has bought the old Elton palace as a gift to his bride. So near, often, are the homes of vices and poverty, that his new home is very near his old.

End of Reel Nine.

Reel Ten.

86. After the return from their honeymoon - after the fleshpots - satiety.

87. The Prince consents to be their guest for a time.

88. "Come on now, you've got to step out. You'll go cuckoo, sticking around this place."

89. A successful Bohemian, celebrating the sale of his latest picture - the Prince, a guest.

90. "Oh, yes, that's Miss Clare; she was a friend of Mr. Tempest's."

91. "I know you, Miss Clare, through Mr. Tempest. I'd like to have a chat with you."

92. "You know, after all, you have a right to live as well as others."

93. "I think I can help you to fortune. Trust me, let me guide you."

94. "It's no use - I must go my own way."

95. "You are right. I can't help you. But you have helped me."

96. "Mavis, Mavis! I told you nothing counted but money. But where is the money that could buy devotion like yours?"

97. But the long struggle brought the breakdown at last.

98. Back to the past goes the broken memory.

99. "See, Geoffrey, it's a surprise for you."

End of Reel Ten.

Reel Eleven.

100. "I know - you want the rent."

101. "Desire! Desire! Always burning -. Without you, I swear I'll - I'll kill myself!"

102. "Birds of a feather - but, in this case, I protest - "

103. "The world may call you beautiful, but I see nothing to you but just plain flesh."

104. "You wouldn't understand but I - I was a step higher - "

105. "And you have dragged me back again."

106. "Flesh! Flesh! What else is there but flesh?"

107. "I only married you to be near him."

108. Thinking this way to still all unquenchable desires.

End of Reel Eleven.

Reel Twelve.

109. "Mercy, nothing but mercy! God's justice! God's love! - What a furce."

110. "Do you still do not believe?"

111. "You've had chance after chance!- NOW YOU HAVE LOST!"

112. "I might show you that which no man has ever seen."

113. "Help me! Help me! Is there no help?"

114. "Come thou to me."

115. "No, no! You are mine! You are mine!"

116. "Yours is the way, Mavis. Help me! - HELP ME TO GOD!"

117. "You see, there is nothing there."

The End.

ARGENTINE-AMERICAN FILM CORPORATION

REGISTERED OFFICE
BUENOS AIRES

SUITE 2 - 1500 BY
NEW YORK

New York October 21, 1926.

REF.

D. W. Griffith Company
1476 Broadway
New York City.

Attention Mr. Grey

Dear Mr. Grey:

In regard to the re-issues about which I had the opportunity of talking to you some days ago, I have not as yet received the advices which you said you were going to give me.

In order to see if it is possible to do business with your goodselves and if you are interested in this matter I shall appreciate hearing from you.

Sincerely yours,

ARGENTINE AMERICAN FILM CORPORATION

By E. V. Rivi

Representative

ETR:S

... the produ... ... structure also will be presented.

Another Griffith Week Given by Film Arts Guild

Continuing its D. W. Griffith week of repertoire at the Cameo Theater, the Film Arts Guild will present today, to-morrow, Tuesday and Wednesday "Broken Blossoms," featuring Lillian Gish, Richard Barthelmess and Donald Crisp. Besides the remarkable acting of Miss Gish and Barthelmess in this story of London's Chinatown, this film is also noted for being the first to employ mist photography to heighten the effect of the East End slums.

On Thursday the guild will present for one day Mr. Griffith's tragic story of Germany in the period immediately subsequent to the war and its privations, "Isn't Life Wonderful," featuring Carol Dempster, star of "Sorrows of Satan," and Neil Hamilton.

On Friday and Saturday will be repeated "Intolerance." It is constructed in four sequences, the Babylonian, the Egyptian, the French and modern. Each story is vivid with the theme of love's struggle through the ages and its defeat by man's inhumanity to man. In its cast appear such names as Lillian Gish, Mae Marsh, Robert Harron, Constance Talmadge, Bessie Love, Miriam Cooper and many other stars of to-day and yesterday.

Griffith Still Cutting.

The George M. Cohan Theatre is the favorite rendezvous of D. W. Griffith these mornings. Most of the time he spends either backstage or in the darkened auditorium supervising the cutting of "The Sorrows of Satan" and "Intolerance," which is being revived at the Cameo. His plans for the future he did not discuss when we saw him, but between puffs on a big black cigar which he smoked, told us that he thought the people would like his latest picture in another five years. Some of his best

D. W. GRIFFITH.

productions, it is true, were not especially successful when first released. "Intolerance," which the critics now say could play in a 52 Broadway house to capacity audiences for a year at the present time, was his most unfavorably received picture when first released twelve years ago. His present film is comparable to an opera, we think—slow moving, classic and heavy, with a charm not easily appreciated. Incidentally, the review committee of the National Board of Reviews has seen fit to recommend this production to the critique committee for consideration as an exceptional photo-play.

Oct. 22nd, 1926

The First National Bank and Trust Co.,
Mamaroneck,
New York.

Gentlemen; Attention of Mr. R.P.Brewer.

In accordance with arrangement made on October 21st, we are enclosing herewith our check in the amount of $3,500.00 to apply on our note which matures on October 25th in the amount of $25,000.00. We are also enclosing our three months note for the balance, Viz. $21,500.00.

If you will be kind enough to send us an invoice for the interest on the note maturing, we will send you our check immediately.

We will also be pleased if you will return the cancelled note.

Very truly yours,

D.W.GRIFFITH INCORPORATED.

KS

Auditor.

Received for Record

This OCT 23 1926 day of

A. D., 19

Albert Stetser

Recorder.

CERTIFIED COPY

OF

CERTIFICATE OF INCORPORATION

OF

GUSSY HOLL PRODUCTIONS, INC.

Corporation Service Company

DELAWARE TRUST BLDG. WILMINGTON, DELAWARE

State of Delaware,
New Castle County, } ss.

Recorded in the Office for the Recording of Deeds, &c., at Wilmington, in and for the County aforesaid, in Corporation Record A *Volume* 25 *Page* 419 *&c., the* 23 *day of* October *A. D., 19* 26

Witness my hand and the seal of said Office the day and year last aforesaid.

Albert Stetser *Recorder*

Certified Copy
of
Certificate of Incorporation
of
JUSSY HOLL PRODUCTIONS, INC.

REGISTERED WITH

Corporation Service Company

DELAWARE TRUST BLDG. WILMINGTON, DELAWARE

CERTIFICATE OF INCORPORATION

OF

GUSSY HOLL PRODUCTIONS, INC.

FIRST. The name of this corporation is GUSSY HOLL PRODUCTIONS, INC.

SECOND. Its principal office in the State of Delaware is to be located at 900 Market Street, in the City of Wilmington, County of New Castle, and the name and address of its resident agent is CORPORATION SERVICE COMPANY, 900 Market Street, Wilmington, Delaware.

THIRD. The nature of the business and the objects and purposes proposed to be transacted, promoted and carried on, are to do any or all of the things herein mentioned, as fully and to the same extent as natural persons might or could do, viz:

To manufacture, produce, buy, sell, rent, lease on royalty, commission or otherwise, exchange, distribute, exhibit, import, export, market or otherwise deal in and deal with motion picture films, photographs, photo-plays, scenarios, operas, dramatic and vaudeville sketches, motion picture machines, projecting machines, machinery and devices of every kind and description pertaining to or used in the

motion picture business, cameras, camera supplies, photographic lenses, unsensitized and sensitized papers and films, dry plates and all other sensitized articles of coloring, toning and fixing solutions together with appliances, implements and preparations used in the motion picture business.

To sell, erect, construct, equip, mortgage, rent, lease or acquire, by purchase or otherwise, and to conduct, operate and maintain theatres, theatre buildings, amusement houses, opera houses, vaudeville theatres, roof-gardens, and studios for the production and exhibition of plays, moving pictures, photoplays, vaudeville acts, operas and any other form of amusement.

To make contracts with artists, actors, advertisers, merchants, corporations and individuals for the production and exhibition of photo-plays, scenarios and motion pictures.

To acquire by purchase, lease or otherwise and to own, hold, sell and deal in rights, concessions and privileges and to establish and conduct a motion picture exchange.

To purchase, take, own, hold, deal in, mortgage or otherwise lien and to lease, sell, exchange, transfer or in any manner whatever dispose of real property, situated within or without the State of Delaware.

To manufacture, purchase or otherwise acquire and to hold, own, mortgage, pledge, sell, transfer or in any manner dispose of, and to deal and trade in goods, wares, merchandise and personal property of any and every class and description and wherever situated.

To acquire the good will, rights and property and to undertake the whole or any part of the assets and liabilities, of any person, firm, association or corporation; to pay for the same in cash, the stock of this company, bonds or otherwise; to hold or in any manner to dispose of the whole or any part of the property so purchased; to conduct in any lawful manner the whole or any part of any business so acquired and to exercise all the powers necessary or convenient in and about the conduct and management of such business.

To guarantee, purchase or otherwise acquire, hold, sell, assign, transfer, mortgage, pledge or otherwise dispose of shares of the capital stock, bonds or other evidences of indebtedness created by other corporations and while the holder of such stock to exercise all the rights and privileges of ownership, including the right to vote thereon, to the same extent as a natural person might or could do.

To purchase or otherwise acquire, hold, use, sell or in any manner dispose of and to grant licenses or other rights therein and in any manner deal with patents, inven-

tions, improvements, processes, formulas, trade-marks, trade-names, rights and licenses secured under letters patent, copy-rights or otherwise.

To enter into, make and perform contracts of every kind for any lawful purpose, without limit as to amount, with any person, firm, association or corporation, town, city, county, state, territory or government.

To draw, make, accept, endorse, discount, execute and issue promissory notes, drafts, bills of exchange, warrants, debentures and other negotiable or transferable instruments.

To issue bonds, debentures or obligations and to secure the same by mortgage, pledge, deed of trust or otherwise.

To purchase, hold, and re-issue the shares of its capital stock.

To carry on any or all of its operations and business and to promote its objects within the State of Delaware or elsewhere, without restrictions as to place or amount.

To carry on any other business in connection therewith.

To do any or all of the things herein set forth to the same extent as natural persons might or could do and in

any part of the world, as principals, agents, contractors, trustees or otherwise, alone or in company with others.

FOURTH. The total authorized capital stock of this corporation is One Thousand (1,000) shares which shall be without nominal or par value.

Without action by or consent of the stockholders, the board of directors may issue the stock without par value or any part thereof from time to time for such consideration as may be fixed from time to time by said board, and any and all such shares so issued, when the consideration therefor, fixed by the board of directors, has been fully paid or delivered, shall be full paid stock and not liable to any further call or assessment thereon.

The number of shares with which it will commence business is Ten (10) shares.

FIFTH. The name and place of residence of each of the original subscribers to the capital stock and the number of shares subscribed for by each are as follows:

NAME	RESIDENCE	NUMBER OF SHARES
M. C. Kelly	Wilmington, Delaware	4
L. C. Christy	Wilmington, Delaware	3
H. Kennedy	Wilmington, Delaware	3

SIXTH. This corporation is to have perpetual existence.

SEVENTH. The private property of the stockholders shall not be subject to the payment of corporate debts to any extent whatever.

EIGHTH. In furtherance and not in limitation of the powers conferred by the laws of the State of Delaware, the board of directors is expressly authorized:-

To make and alter the by-laws;

To fix the amount to be reserved as working capital and to authorize and cause to be executed mortgages and liens upon the property and franchises of this corporation;

If the by-laws so provide or by resolution passed by majority of the whole board, to designate two or more of their number to constitute an executive committee, which committee shall for the time being, as provided in said resolution or in the by-laws of this corporation, have and exercise any or all of the powers of the board of directors in the management of the business and affairs of this corporation and have power to authorize the seal of this corporation to be affixed to all papers which may require it;

From time to time to determine whether and to what

extent and at what times and places and under what conditions and regulations the books and accounts of this corporation, or any of them other than the stock ledger shall be open to the inspection of the stockholders; and no stockholder shall have any right to inspect any account or book or document of the corporation, except as conferred by law or authorized by resolution of the directors or of the stockholders.

If the by-laws so provide, the stockholders and directors shall have power to hold their meetings, to have an office or offices and to keep the books of this corporation (subject to the provisions of the statute) outside of the State of Delaware at such places as may from time to time be designated by them.

This corporation may in its by-laws confer powers additional to the foregoing upon the directors, in addition to the powers and authorities expressly conferred upon them by law.

The objects specified herein shall, except where otherwise expressed, be in no way limited nor restricted by reference to or inference from the terms of any other clause or paragraph of this certificate of incorporation. The objects, purposes and powers specified in each of the clauses or paragraphs in this certificate of incorporation shall be regarded as independent objects, purposes and powers.

The foregoing shall be construed both as objects and powers and the enumeration thereof shall not be held to limit or restrict in any manner the general powers conferred on this corporation by the laws of the State of Delaware.

This corporation reserves the right to amend, alter, change or repeal any provision contained in this certificate of incorporation, in the manner now or hereafter prescribed by law and all rights conferred on officers, directors and stockholders herein are granted subject to this reservation.

WE, THE UNDERSIGNED, being all of the original subscribers to the capital stock, for the purpose of forming a corporation, in pursuance of an Act of the Legislature of the State of Delaware, entitled "AN ACT PROVIDING A GENERAL CORPORATION LAW", (approved March 10, 1899) and the acts amendatory thereof and supplemental thereto, do make and file this certificate of incorporation hereby declaring and certifying that the facts herein stated are true and do respectively agree to take for such consideration as may be fixed by the board of directors, the number of shares of stock hereinbefore set forth, waiving all requirements of the statutes of the State of Delaware relating to notice of assessments on the stock hereby subscribed, and accordingly hereunto have set our respective hands and seals this twenty-second day of October, A. D. 1926.

	M. C. KELLY	(SEAL)
In the presence of	L. C. CHRISTY	(SEAL)
GEO. G. STIEGLER	H. KENNEDY	(SEAL)

STATE OF DELAWARE)
: SS.
COUNTY OF NEW CASTLE)

BE IT REMEMBERED, that on this twenty-second day of October, A. D. 1926, personally appeared before me, the subscriber, a notary public for the State of Delaware,

M. C. Kelly

L. C. Christy

H. Kennedy

parties to the foregoing certificate of incorporation, known to me personally to be such and severally acknowledged that they signed, sealed and delivered the same as their several voluntary act and deed and that the facts therein stated were truly set forth.

GIVEN under my hand and seal of office the day and year aforesaid.

GEO. G. STIEGLER

Notary Public.

GEO. G. STIEGLER
Notary Public
For the State of Delaware
Appointed Jan. 17, 1925
Term of office two years.

State of Delaware

Office of Secretary of State.

I, **Sylvester D. Townsend, Jr.**, Secretary of State of the State of Delaware, **do hereby certify** that the above and foregoing is a true and correct copy of Certificate of Incorporation of the "GUSSY HOLL PRODUCTIONS, INC.", as received and filed in this office the twenty-third day of October, A.D. 1926, at 9 o'clock A.M.

In Testimony Whereof, I have hereunto set my hand and official seal at Dover, this twenty-third day of October in the year of our Lord one thousand nine hundred and twenty-six.

S D Townsend Jr

Secretary of State.

KNOW ALL MEN BY THESE PRESENTS, that I, ERICH POMMER, temporarily residing in Los Angeles, California, for and in consideration of the sum of One ($1.00) Dollar, and other good and valuable considerations, receipt whereof is hereby acknowledged to me in hand paid by GUSSY HOLL PRODUCTIONS, INC. a Delaware Corporation, do hereby sell, assign, transfer and set over and by these presents have sold, assigned, transferred and set over unto said GUSSY HOLL PRODUCTIONS, INC., its successors and assigns any and all of my right, title and interest in and to a certain agreement dated the 11th day of October, 1926 heretofore entered into by and between Mr. Emil Jannings and myself, subject, however, to all the terms and conditions of said agreement and by the acceptance of this assignment said Gussy Holl Productions, Inc. agrees to assume and fulfill all liabilities and/or obligations on my part to be performed in accordance with the aforesaid agreement, and I do for myself, my heirs, executors, administrators and assigns hereby give and grant unto said Gussy Holl Productions, Inc., its successors and assigns, full power and authority for it or its own use and at its or their own cost, to ask, demand, collect, receive, compound and give acquittance for the same, or any part thereof and in my name or otherwise to prosecute or withdraw any suits or proceedings at law or in equity therefor.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 23rd day of October, 1926.

_____(L.S.)

WITNESS:

_____
President

The above is hereby accepted.

GUSSY HOLL PRODUCTIONS, INC.,

BY_____

October 22, 1926.

Quaker Hall Productions, Inc.,
130 West 42nd Street,
New York City.

Gentlemen:

I hereby, in accordance with my agreement with Mr. Pommer which was assigned to your Corporation, agree to render my services to the Famous Players-Lasky Corporation, in accordance with a certain agreement entered into between said Corporation and myself dated October 11th 1926 and further wish to state that I have directed said Famous Players Lasky Corporation to make all payments growing due under said agreement of October 11th 1926 to your Corporation.

In consideration of the agreement between ourselves I hereby assign, transfer and set over unto your Corporation any and all compensation which may be due and payable to me pursuant to the aforesaid contract with Famous Players Lasky Corporation and give you the full right and authority to collect the same or if necessary commence action therefor at your cost and expense.

The aforesaid agreement of October 11th was entered into by me for the benefit of Mr. Pommer and/or your Corporation pursuant to the agreement between Mr. Pommer now assigned to your Corporation.

Very truly yours,

GUSSY HOLL PRODUCTIONS, INC.

COPIES OF

Certificate of Incorporation

By-Laws of Corporation

Minutes of Meeting of Stockholders

FOR THE FILES

Mr. Albert H. T. Banshaf, Attorney
132 West 42nd. Street
New York City

From
Wm. F. Howell, Agent
Corporation Service Company
136 Liberty Street
New York City

CERTIFICATE OF INCORPORATION
OF
GUSSY HOLL PRODUCTIONS, INC.

FIRST. The name of this corporation is GUSSY HOLL PRODUCTIONS, INC.

SECOND. Its principal office in the State of Delaware is to be located at 900 Market Street, in the City of Wilmington, County of New Castle, and the name and address of its resident agent is CORPORATION SERVICE COMPANY, 900 Market Street, Wilmington, Delaware.

THIRD. The nature of the business and the objects and purposes proposed to be transacted, promoted and carried on, are to do any or all of the things herein mentioned, as fully and to the same extent as natural persons might or could do, viz:

To manufacture, produce, buy, sell, rent, lease on royalty, commission or otherwise, exchange, distribute, exhibit, import, export, market or otherwise deal in and deal with motion picture films, photographs, photo-plays, scenarios, operas, dramatic and vaudeville sketches, motion picture machines, projecting machines, machinery

and devices of every kind and description pertaining to or used in the motion picture business, cameras, camera supplies, photographic lenses, unsensitized and sensitized papers and films, dry plates and all other sensitized articles of coloring, toning and fixing solutions together with appliances, implements and preparations used in the motion picture business.

To sell, erect, construct, equip, mortgage, rent, lease or acquire, by purchase or otherwise, and to conduct, operate and maintain theatres, theatre buildings, amusement houses, opera houses, vaudeville theatres, roof-gardens, and studios for the production and exhibition of plays, moving pictures, photoplays, vaudeville acts, operas and any other form of amusement.

To make contracts with artists, actors, advertisers, merchants, corporations and individuals for the production and exhibition of photo-plays, scenarios and motion pictures.

To acquire by purchase, lease or otherwise and to own, hold, sell and deal in rights, concessions and privileges and to establish and conduct a motion picture exchange.

To purchase, take, own, hold, deal in, mortgage or otherwise lien and to lease, sell, exchange, transfer or in any manner whatever dispose of real property, situated within or without the State of Delaware.

To manufacture, purchase or otherwise acquire and to hold, own, mortgage, pledge, sell, transfer or in any manner dispose of, and to deal and trade in goods, wares, merchandise and personal property of any and every class and description and wherever situated.

To acquire the good will, rights and property and to undertake the whole or any part of the assets and liabilities, of any person, firm, association or corporation; to pay for the same in cash, the stock of this company, bonds or otherwise; to hold or in any manner to dispose of the whole or any part of the property so purchased; to conduct in any lawful manner the whole or any part of any business so acquired and to exercise all the powers necessary or convenient in and about the conduct and management of such business.

To guarantee, purchase or otherwise acquire, hold, sell, assign, transfer, mortgage, pledge or otherwise dispose of shares of the capital stock, bonds or

other evidences of indebtedness created by other corporations and while the holder of such stock to exercise all the rights and privileges of ownership, including the right to vote thereon, to the same extent as a natural person might or could do.

To purchase or otherwise acquire, hold, use, sell or in any manner dispose of and to grant licenses or other rights therein and in any manner deal with patents, inventions, improvements, processes, formulas, trade-marks, trade-names, rights and licenses secured under letters patent, copyrights or otherwise.

To enter into, make and perform contracts of every kind for any lawful purpose, without limit as to amount, with any person, firm, association or corporation, town, city, county, state, territory or government.

To draw, make, accept, endorse, discount, execute and issue promissory notes, drafts, bills of exchange, warrants, debentures and other negotiable or transferable instruments.

To issue bonds, debentures or obligations and to secure the same by mortgage, pledge, deed of trust or otherwise.

To purchase, hold, and re-issue the shares of

its capital stock.

To carry on any or all of its operations and business and to promote its objects within the State of Delaware or elsewhere, without restrictions as to place or amount.

To carry on any other business in connection therewith.

To do any or all of the things herein set forth to the same extent as natural persons might or could do and in any part of the world, as principals, agents, contractors, trustees or otherwise, alone or in company with others.

FOURTH. The total authorized capital stock of this corporation is One Thousand (1,000) shares which shall be without nominal or par value.

Without action by or consent of the stockholders, the board of directors may issue the stock without par value or any part thereof from time to time for such consideration as may be fixed from time to time by said board, and any and all such shares so issued, when the consideration therefor, fixed by the board of directors, has been fully paid or delivered, shall be full paid stock and

not liable to any further call or assessment thereon.

The number of shares with which it will commence business is Ten (10) shares.

FIFTH. The name and place of residence of each of the original subscribers to the capital stock and the number of shares subscribed for by each are as follows:

NAME	RESIDENCE	NUMBER OF SHARES
M. C. Kelly	Wilmington, Delaware	4
L. C. Christy	Wilmington, Delaware	3
H. Kennedy	Wilmington, Delaware	3

SIXTH. This corporation is to have perpetual existence.

SEVENTH. The private property of the stockholders shall not be subject to the payment of corporate debts to any extent whatever.

EIGHTH. In furtherance and not in limitation of the powers conferred by the laws of the State of Delaware, the board of directors is expressly authorized:-

To make and alter the by-laws;

To fix the amount to be reserved as working

capital and to authorize and cause to be executed mortgages and liens upon the property and franchises of this corporation;

If the by-laws so provide or by resolution passed by majority of the whole board, to designate two or more of their number to constitute an executive committee, which committee shall for the time being, as provided in said resolution or in the by-laws of this corporation, have and exercise any or all of the powers of the board of directors in the management of the business and affairs of this corporation and have power to authorize the seal of this corporation to be affixed to all papers which may require it;

From time to time to determine whether and to what extent and at what times and places and under what conditions and regulations the books and accounts of this corporation, or any of them other than the stock ledger shall be open to the inspection of the stockholders; and no stockholder shall have any right to inspect any account or book or document of the corporation, except as conferred by law or authorized by resolution of the directors or of the stockholders.

If the by-laws so provide, the stockholders and directors shall have power to hold their meetings, to have an office or offices and to keep the books of this corporation (subject to the provisions of the statute) outside of the State of Delaware at such places as may from time to time be designated by them.

This corporation may in its by-laws confer powers additional to the foregoing upon the directors, in addition to the powers and authorities expressly conferred upon them by law.

The objects specified herein shall, except where otherwise expressed, be in no way limited nor restricted by reference to or inference from the terms of any other clause or paragraph of this certificate of incorporation. The objects, purposes and powers specified in each of the clauses or paragraphs in this certificate of incorporation shall be regarded as independent objects, purposes and powers.

The foregoing shall be construed both as objects and powers and the enumeration thereof shall not be held to limit or restrict in any manner the general powers conferred on this corporation by the laws of the State of

Delaware.

This corporation reserves the right to amend, alter, change or repeal any provision contained in this certificate of incorporation, in the manner now or hereafter prescribed by law and all rights conferred on officers, directors and stockholders herein are granted subject to this reservation.

WE, THE UNDERSIGNED, being all of the original subscribers to the capital stock, for the purpose of forming a corporation, in pursuance of an Act of the Legislature of the State of Delaware, entitled "AN ACT PROVIDING A GENERAL CORPORATION LAW", (approved March 10, 1899) and the acts amendatory thereof and supplemental thereto, do make and file this certificate of incorporation hereby declaring and certifying that the facts herein stated are true and do respectively agree to take for such consideration as may be fixed by the board of directors, the number of shares of stock hereinbefore set forth, waiving all requirements of the statutes of the State of Delaware relating to notice of assessments on the stock hereby subscribed, and accordingly hereunto have set our

respective hands and seals this twenty-second day of October, A. D. 1926.

In the presence of

GEO. G. STINGLER

M. C. KELLY (SEAL)

L. C. CHRISTY (SEAL)

H. KENNELY

STATE OF DELAWARE }
COUNTY OF NEW CASTLE } SS.

BE IT REMEMBERED, that on this twenty-second day of October, A. D. 1926, personally appeared before me, the subscriber, a notary public for the State of Delaware,

M. C. Kelly
L. C. Christy
H. Kennedy

parties to the foregoing certificate of incorporation, known to me personally to be such and severally acknowledged that they signed, sealed and delivered the same as their several voluntary act and deed and that the facts therein stated were truly set forth.

GIVEN under my hand and seal of office the day and year aforesaid.

GEO. G. STIEGLER
Notary Public.

GEO. G. STIEGLER
Notary Public
For the State of Delaware
Appointed Jan. 17, 1925
Term of office two years.

STATE OF DELAWARE

OFFICE OF SECRETARY OF STATE.

I, SYLVESTER D. TOWNSEND, Jr., Secretary of State of the State of Delaware, DO HEREBY CERTIFY that the above and foregoing is a true and correct copy of Certificate of Incorporation of the "GUSSY HOLL PRODUCTION, INC.," as received and filed in this office the twenty-third day of October, A. D. 1926, at 9 o'clock A. M.

IN TESTIMONY WHEREOF, I have hereunto set my hand and official seal, at Dover, this twenty-third day of October in the year of our Lord one thousand nine hundred and twenty-six.

S. D. TOWNSEND, Jr.,
Secretary of State.

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************************
*  Secretary's Office  *
*        1911          *
*  1855 Delaware 1793  *
*                      *
************************
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RECEIVED FOR RECORD this twenty-third day of October, A. D. 1926.

ALBERT STETSER
Recorder.

BY-LAWS
OF
GUSSY HOLL PRODUCTIONS, INC.

TITLE LOCATION CORPORATE SEAL

FIRST. The title of this corporation is GUSSY HOLL PRODUCTIONS, INC.

SECOND. The principal office of the corporation in Delaware shall be in Wilmington and the resident agent in charge thereof shall be CORPORATION SERVICE COMPANY, 900 Market Street.

The corporation may also have an office in the City of New York, State of New York, and at such other places as the board of directors may from time to time designate.

THIRD. The corporate seal shall be circular in form and have inscribed thereon the name of the corporation, the year of its incorporation (1926) and the words "Incorporated Delaware".

MEETINGS OF STOCKHOLDERS

FOURTH. All meetings of stockholders shall be

held at the office of the corporation in the City of New York, State of New York.

The annual meeting of stockholders shall be held on the third Monday in October in each year, (if that day fall on a legal holiday then on the next day following) at 8 o'clock in the afternoon, at which meeting they shall elect by ballot, by plurality vote, a board of directors. Each stockholder shall be entitled to one vote in person or by proxy for each share of stock entitled to vote standing registered in his name more than twenty days before such election.

No change of the time or place of a meeting for the election of directors, as fixed by the by-laws, shall be made within sixty days next before the day on which such election is to be held. In case of any change in such time or place for such election of directors, notice thereof shall be given to each stockholder in person, or by letter, mailed to his last known post office address, at least twenty days before the election is held.

A complete list of stockholders entitled to vote, arranged in alphabetical order, shall be prepared by the secretary and shall be open to the examination

of any stockholder at the place of election, for ten days prior thereto, and during the whole time of election.

Special meetings of the stockholders may be called by the president, and shall be called on the request in writing or by a vote of a majority of the board of directors or on demand in writing of stockholders of record owning a majority in amount of the capital stock outstanding and entitled to vote.

Notice of all meetings shall be mailed by the secretary to each stockholder of record, at his or her last known post-office address, for annual meetings ten days, and for special meetings five days prior thereto.

A majority in amount of the stock outstanding and entitled to vote shall constitute a quorum at all meetings.

DIRECTORS

FIFTH. The property and business of the corporation shall be managed and controlled by its board of directors, three in number.

The directors shall hold office until the next

annual election and until their successors are elected and qualified. They shall be elected by the stockholders, except that if there be a vacancy in the board by reason of death, resignation or otherwise, such vacancy shall be filled for the unexpired term by the remaining directors by majority vote.

The board of directors may at any time, by amendment of the by-laws increase the number of its members and may elect such additional directors, who shall hold office until the next annual meeting of the stockholders and until their successors are elected and qualified.

POWERS OF THE DIRECTORS

SIXTH. The board of directors shall have, in addition to such powers as are hereinafter expressly conferred on it, all such powers as may be exercised by the corporation, subject to the provisions of the statute, the certificate of incorporation and the by-laws, subject also to regulations which may be from time to time made by the stockholders.

The board of directors shall have power:-

To purchase or otherwise acquire property, rights or privileges for the corporation, which the corporation

has power to take, at such prices and on such terms as the board of directors may deem proper.

To pay for such property, rights or privileges in whole or in part, with money, stock, bonds, debentures or other securities of the corporation, or by the delivery of other property of the corporation.

To create, make and issue mortgages, bonds, deeds of trust, trust agreements and negotiable or transferable instruments and securities, secured by mortgages or otherwise and to do every other act and thing necessary to effectuate the same.

To appoint agents, clerks, assistants, factors, servants and trustees, and to dismiss them at its discretion to fix their duties and emoluments and to change them from time to time and to require security as it may deem proper.

To confer on any officer of the corporation the power of selecting, discharging or suspending such employees.

To determine by whom and in what manner the corporation's bills, notes, receipts, acceptances, endorsements, checks, releases, contracts or other documents shall be signed.

To delegate any of its powers to any committee, officer or agent and to grant the power to sub-delegate.

MEETINGS OF DIRECTORS

SEVENTH. After each annual election of directors, the newly elected directors may meet for the purpose of organization, the election of officers, and the transaction of other business, at such place and time as shall be fixed by the stockholders at the annual meeting, and if a majority of the directors be present at such place and time, no prior notice of such meeting shall be required to be given to the directors. The place and time of such first meeting may also be fixed by written consent of the directors.

Regular meetings of the directors shall be held on the third Monday in each month at the office of the corporation in New York City or elsewhere and at other times as may be fixed by resolution of the board. No notice of regular meetings shall be required.

Special meetings may be called by the president on two days' notice in writing or on one day's notice by telegraph to each director and shall be called by the president in like manner on the written request of two directors.

Special meetings of the board may be held within or without the State of Delaware at such place as is indicated in the notice or waiver of notice thereof.

A majority of directors shall constitute a quorum but a smaller number may adjourn from time to time, without further notice, until a quorum is secured.

ORDER OF BUSINESS. DIRECTORS' MEETING

EIGHTH. 1-Reading of minutes of previous meeting.
2-Reports of officers.
3-Reports of committees.
4-Unfinished business.
5-Miscellaneous business.
6-New business.

EXECUTIVE COMMITTEE

NINTH. The board of directors may appoint an executive committee of two or more directors.

The executive committee shall not have authority to alter or amend the by-laws but shall exercise all other powers of the board of directors between the meetings of said board, except the power to fill vacancies in their own membership, which vacancies shall be filled by the board of directors.

The executive committee shall meet at stated times or on notice to all by any of their own number. It shall fix its own rules of procedure. A majority shall constitute a quorum but the affirmative vote of a majority of the whole committee shall be necessary in every case.

The executive committee shall keep regular minutes of its proceedings and report the same to the board of directors.

OTHER COMMITTEES

TENTH. From time to time the board may appoint from their own number, any other committee or committees for any purpose, which shall have such powers as shall be specified in the resolution of appointment.

COMPENSATION OF DIRECTORS AND MEMBERS OF COMMITTEES

ELEVENTH. Directors and members of standing committees shall receive such compensation for attendance at each regular or special meeting as the board shall from time to time prescribe.

OFFICERS OF THE CORPORATION

TWELFTH. The officers of the corporation shall

be president, one or more vice-presidents, secretary, treasurer, counsel and such other officers as may from time to time be elected or appointed by the board of directors.

One person may hold the offices of secretary and treasurer or vice-president and treasurer or vice-president and secretary, but not the offices of vice-president, secretary and treasurer.

OFFICERS, HOW CHOSEN

THIRTEENTH. The board of directors shall elect from their own number a president and one or more vice-presidents, who shall hold office until the next annual meeting and until their successors are elected and qualified. They shall also appoint a secretary, treasurer and counsel to serve during the pleasure of the board.

DUTIES OF THE PRESIDENT

FOURTEENTH. The president shall be the chief executive officer of the corporation. It shall be his duty to preside at all meetings of the stockholders and directors; to have general and active management of the business of the corporation, to see that all orders and

resolutions of the board of directors are carried into effect; to execute all contracts and agreements authorized by the board; to keep the seal of the corporation and when authorized by the board or the executive committee, to sign and to affix the seal of the corporation to any instrument requiring the same, which seal shall be attested by the signature of the secretary or the treasurer.

He shall have the general supervision and direction of the other officers of the corporation and shall see that their duties are properly performed.

He shall submit a report of the operations of the corporation for the year to the directors at their meeting next preceding the annual meeting of the stockholders and to the stockholders at their annual meeting.

He shall be ex-officio a member of all standing committees and shall have the general duties and powers of supervision and management usually vested in the office of president of a corporation.

VICE-PRESIDENT

FIFTEENTH. The vice-president shall be vested

with all the powers and required to perform all the duties of the president in his absence or disability and he shall perform such other duties as may be prescribed by the board of directors.

PRESIDENT PRO TEM

SIXTEENTH. In the absence or disability of both the president and vice-president, the board may appoint a president pro tem.

SECRETARY

SEVENTEENTH. The secretary shall be sworn to the faithful discharge of his duty. He shall be secretary of and shall attend all meetings of the corporation, the board of directors, the executive committee and standing committees. He shall act as clerk thereof and shall record all of the proceedings of such meetings in a book kept for that purpose. He shall give proper notice of meetings of stockholders and directors and shall perform such other duties as shall be assigned to him.

TREASURER

EIGHTEENTH. The treasurer shall have custody

of the funds and securities of the corporation and shall keep full and accurate accounts of receipts and disbursements in books belonging to the corporation and shall deposit all moneys and other valuable effects in the name and to the credit of the corporation in such depositories as may be designated by the board of directors.

He shall disburse the funds of the corporation as may be ordered by the board, executive committee or president, taking proper vouchers for such disbursements, and shall render to the president and directors at the regular meetings of the board, or whenever they may require it, an account of all his tranctions as treasurer and of the financial condition of the corporation, and at the regular meeting of the board next preceding the annual stockholders meeting, a like report for the preceding year.

He shall keep an account of stock registered and transferred in such manner and subject to such regulations as the board of directors may prescribe.

He shall give the corporation a bond, if required by the board of directors, in such sum and in form and with security satisfactory to the board of

directors for the faithful performance of the duties of his office and the restoration to the corporation, in case of his death, resignation or removal from office, of all books, papers, vouchers, money and other property of whatever kind in his possession, belonging to the corporation. He shall perform such other duties as the board of directors or executive committee may from time to time prescribe or require.

COUNSEL

NINETEENTH. The counsel shall be the legal adviser of the corporation and shall receive such salary for his services as the board of directors may fix.

DUTIES OF OFFICERS MAY BE DELEGATED

TWENTIETH. In case of the absence or disability of any officer of the corporation or for any other reason deemed sufficient by a majority of the board, the board of directors may delegate his powers or duties to any other officer or to any director for the time being.

TERM OF OFFICE

TWENTY-FIRST. Officers of the corporation shall not be removed from office during their terms of office,

except for cause, nor shall their terms of office be diminished during their tenure.

TRANSFER OF STOCK

TWENTY-SECOND. All transfers of stock of the corporation shall be made upon its books by the holder of the shares in person or by his legal representative, upon surrender of certificates of stock for cancellation. No transfer of stock shall be made within ten days next preceding the day appointed for paying a dividend. The board of directors may close the transfer books for a period not exceeding thirty days preceding annual or special meeting of the stockholders.

The corporation shall be entitled to treat the holder of record of any share or shares of stock as the holder in fact thereof and accordingly shall not be bound to recognize any equitable or other claim to or interest in such share on the part of any other person whether or not it shall have express or other notice thereof, save as expressly provided by the laws of Delaware.

CERTIFICATES OF STOCK

TWENTY-THIRD. Certificates of stock shall be signed by the president or vice-president and either

the treasurer, assistant treasurer, secretary or assistant secretary. If a certificate of stock be lost or destroyed, another may be issued in its stead upon proof of such loss or destruction and the giving of a satisfactory bond of indemnity, not exceeding in amount double the value of the stock.

FISCAL YEAR

TWENTY-FOURTH. The fiscal year of the corporation shall begin on the first day in January in each year.

DIVIDENDS

TWENTY-FIFTH. Dividends upon the capital stock, when earned, may be declared by the board of directors at any regular or special meeting. Before paying any dividend or making any distribution of profits, there may be set aside out of the net profits of the corporation such sum or sums as the directors from time to time, in their absolute discretion, think proper as a reserve fund to meet contingencies or for equalizing dividends or for repairing or maintaining any property of the corporation or for such other purpose as the directors shall think conducive to the interest of the corporation.

CHECKS FOR MONEY

TWENTY-SIXTH. All checks, drafts or orders for the payment of money shall be signed by the treasurer or by such other officer or officers as the board of directors may from time to time designate. No check shall be signed in blank.

BOOKS AND RECORDS

TWENTY-SEVENTH. The books, accounts and records of the corporation may be kept at any office of the corporation within or without the State of Delaware and shall be open to inspection by the stockholders at such times and subject to such regulations as the board of directors may prescribe.

NOTICES

TWENTY-EIGHTH. Notice required to be given under the provisions of these by-laws to any director, officer or stockholder, shall not be construed to mean personal notice, but may be given in writing by depositing the same in a post-office or letter-box, in a postpaid sealed wrapper, addressed to such stockholder, officer or director at such address as appears on the books of the corporation, and such notice shall be

deemed to be given at the time when the same shall be thus mailed.

WAIVER OF NOTICE

TWENTY-NINTH. Any stockholder, officer or director may waive, in writing, any notice required to be given under these by-laws, whether before or after the time stated therein.

PROXIES

THIRTIETH. Proxies shall be in writing signed by a stockholder.

AMENDMENTS OF BY-LAWS

THIRTY-FIRST. These by-laws may be amended, altered, repealed or added to at any regular meeting of the stockholders or board of directors or at any special meeting called for that purpose, by affirmative vote of a majority of the stock issued and outstanding and entitled to vote or by a majority of the whole authorized number of directors, as the case may be.

MINUTES OF FIRST MEETING

OF

GUSSY HOLL PRODUCTIONS, INC.

The first meeting of GUSSY HOLL PRODUCTIONS, INC. was held at the office of CORPORATION SERVICE COMPANY, Wilmington, Delaware (the principal office of this corporation in the State of Delaware), at 10 o'clock in the forenoon of the twenty-third day of October 1926, pursuant to a written waiver of notice, signed by all the incorporators, fixing said time and place.

The following incorporators were present in person:

NAME	NUMBER OF SHARES
M. C. KELLY	4
L. C. CHRISTY	3
H. KENNEDY	3

being all the parties named in the certificate of incorporation and all the subscribers to the capital stock of the company.

H. KENNEDY was elected chairman, and L. C. CHRISTY secretary of the meeting.

FIRST. A waiver of notice of the first meeting, signed by all the incorporators, was read and ordered filed and spread upon the minutes.

It is as follows:

WAIVER OF NOTICE

FIRST MEETING

of

GUSSY NOLL PRODUCTIONS, INC.

We, the undersigned, being all the incorporators and all the parties named in the certificate of incorporation of the corporation above named, incorporated under the laws of the State of Delaware, having its principal office with CORPORATION SERVICE COMPANY, 900 Market Street, Wilmington, Delaware, DO HEREBY WAIVE NOTICE of the time, place and purpose of the first meeting of the said corporation and do fix the 23rd day of October 1926, at 10 o'clock in the forenoon, as the time and the office of CORPORATION SERVICE COMPANY, Wilmington, Delaware, as the place of said first meeting of said corporation.

AND WE DO HEREBY WAIVE all the requirements of the statutes of Delaware as to the notice of this meeting and the publication and service thereof; and we do consent to the transaction of such business as may come before said meeting.

Dated October 23, 1926.

M. C. KELLY

L. C. CHRISTY

H. KENNEDY

SECOND. The chairman reported that the certificate of incorporation of the company was filed on the twenty-third day of October A. D. 1926, at 9 o'clock in the forenoon in the office of the Secretary of State of the State of Delaware and a certified copy thereof filed for record in the office of the Recorder of Deeds, etc., in and for New Castle County in said State on the twenty-third day of October A. D. 1926, and presented a copy of said certificate of incorporation, which was read and on motion duly made, seconded and carried, was directed to be entered in full in the minute book. (See page 3.)

THIRD. A set of proposed by-laws for the management of the company's property and the regulation and government of its affairs was presented, read and adopted article by article and thereupon adopted as a whole, and ordered entered in full in the minute book. (See page 15.)

FOURTH. Upon motion duly made, seconded and carried, it was resolved that the CORPORATION SERVICE COMPANY be and it is hereby appointed the representative of this company in the State of Delaware, to maintain an office for this company in said State, to have an agent

in charge thereof, to exhibit this company's sign on said office, as required by law, and to keep in said office such books as the statutes of the State of Delaware may require to be kept in said State.

FIFTH. On motion duly made, seconded and unanimously carried, the following resolution was adopted:

RESOLVED, that the board of directors be and it is hereby authorized and empowered to issue the capital stock of this corporation up to the aggregate amount authorized by its certificate of incorporation, in such amounts and proportions as from time to time shall be determined by the board, and to accept, in full or partial payment of said stock, cash, property or services, and further from time to time to purchase such property and to procure the performances of such services or labor, as it may deem necessary or desirable for the corporation, and to issue in payment therefor such amount or amounts of the full paid capital stock of this corporation as to the directors may seem a fair and reasonable compensation for such property, services or labor.

SIXTH. On motion duly made, seconded and carried, it was ordered that the meeting proceed to the election of a board of directors.

The polls were opened and remained open until all the incorporators had voted. The polls being closed the vote was canvassed and the secretary reported that the ballot showed the following named persons to have been unanimously elected directors, they having received 10 votes each.

Erich Pommer

Augusta H. Jannings

Albert H. T. Banzhaf

The chairman thereupon declared the foregoing persons to have been elected directors to hold office until the next annual meeting of the company and until their successors shall be chosen and qualified.

SEVENTH. Transfers of subscription as follows were presented and read:

FROM	TO	NUMBER OF SHARES
M. C. KELLY	ERICH POMMER	4
L. C. CHRISTY	AUGUSTA H. JANNINGS	3
H. KENNEDY	ALBERT H. T. BANZHAF	3

On motion duly made, seconded and carried, the same were approved and ordered filed. They were identical in form as follows:

TRANSFER OF SUBSCRIPTION

GUSSY HOLL PRODUCTIONS, INC.

KNOW ALL MEN BY THESE PRESENTS, That I, _____ in consideration of one dollar, lawful money of the United States, to me paid before the ensealing and delivery of these presents, the receipt whereof is hereby acknowledged, and for other good and valuable considerations, have sold, assigned, transferred and set over and by these presents do sell, assign, transfer and set over unto _____ my right, title and interest as a SUBSCRIBER to and an incorporator of GUSSY HOLL PRODUCTIONS, INC., incorporated under the laws of the State of Delaware, to the extent of _____ shares and I do hereby request and direct the said company to issue the certificate for said _____ shares, to and in the name of said _____ _____ or such other person as he may name.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 23rd day of October 1926.

Sealed and delivered in the presence of

C. O. LAYMAN

_____ (L. S.)

U. S. I. R.
Documentary
Stamps

EIGHTH. Upon motion the meeting adjourned.

L. C. Christy
Secretary of the Meeting.

October 23, 1926

Golden Distributing Co.,
67 Church St.,
Boston, Mass.

Gentlemen,

Attention Mr. Edward A. Golden.

My client, D. W. GRIFFITH, INC., has placed in my hands for collection its claim against you amounting to $416.44, arising out of the shipment and delivery to you of one (1) print of "HEARTS OF THE WORLD" - $331.44 and twenty-five (25) sets of black and white photos - $85.00. These items were shipped you on or about May 20th last as per your order and agreement that they would be paid for immediately. You have repeatedly promised to send a remittance to my client to cover the above but have failed to fulfill your promises.

Payment of the sum due must be made immediately otherwise my client has instructed me to place the entire matter in the hands of our Boston Correspondent with a view of taking such action to enforce collection of payment of this claim as may be deemed advisable.

Kindly send me your check to cover this claim by Wednesday, October 27th, at the latest.

Yours very truly,

AHTB M

D. W. GRIFFITH COLLECTION
PRINTS OF MODERN ART FILM LIBRARY

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

OCTOBER 25 1926

MR JOSEPH SCHENCK
CARE PICKFORD FAIRBANKS STUDIO
HOLLYWOOD CALIFORNIA

CAN YOU PHONE ME THIS EVENING OCTOBER TWENTYFIFTH OR
ABOUT TWELVE OCLOCK TELEPHONE LARCHMONT ONE FOUR FOUR OR WIRE ME
WHEN AND WHERE I CAN PHONE YOU TOMORROW REGARDING INTERESTING
DEVELOPMENTS

ALBERT BANZHAF

charge Banzhaf 130 W 42

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the address of a message, this is a telegram. Otherwise the symbol indicated by the sender governs after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the address of a message, this is a telegram. Otherwise the symbol indicated by the sender governs after the check.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1450 BROADWAY, NEW YORK

105

59GN ALM 12

HOLLYWOOD CALIF 417P OCT 25 1926

ALBERT H T BANZHOF

130 WEST 42 ST

PLEASE TELEPHONE ME TOMORROW MORNING AT STUDIO HOLLYWOOD SEVEN NINE NAUGHT ONE

JOSEPH M SCHENCK

744P

Hollywood 7901

KENTHURST,
BIRCHINGTON-ON-SEA.

1730 Broadway,
New York,
Circle 2-1861.
Apart. 7B
Sch. 5-2020

Dear Mr. Griffith
Just like
"Uncle Mesker"
only long Hug -

for two weeks I
am a great at
large. Is there
any chance of
my seeing you
forming for an
again? You know
how I should
love it.

Love to.

I can imagine
how welcome a
letter would be.
The other week
reading of the
horrors of Salem
I told of a lady
whose last hour
Mrs Rossetti.
Another lady
said "little do
we the trials
Mrs Rossetti has

Mirrors of Satan
but I very one
read "Nea Leaks!"
Your Biased
Offender-Kuff!

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
485 FIFTH AVENUE
NEW YORK CITY
HUDSON HILL 8000
CABLE ADDRESS "FAMPLAS"

Coll — 10/-4

A. J. MICHEL
GENERAL AUDITOR

Oct. 28, 1926.

Mr. Raymond A. Kluns,
D. W. Griffith Incorporated,
1476 Broadway,
New York City, N. Y.

Dear Mr. Kluns:-

Re: London exploitation of
"ISN'T LIFE WONDERFUL"

We are in receipt of your letter of Oct. 6 with reference to the London exploitation costs on ISN'T LIFE WONDERFUL.

In April 1925 our London office paid £ 5,000 for Mr. Griffith's account in respect of four weeks rent of the Pavilion theatre, which was used to show ISN'T LIFE WONDERFUL. Mr. Griffith gave us a demand note for $25,000 (not $5,000 as mentioned in your letter) for this advance. Our books in New York show the following open account against Mr. Griffith at June 26, 1926:-

4 weeks lease Pavilion theatre (£ 5,000) (May 20, 1925)	$23,912.50	
Salary cutter "Hearts of the World"	1,225.00	— ?
Projection charge " " " "	29.25	— ?
	25,166.75	
Less payments	20,700.00	— ? 20,000 -
	4,466.75	
Plus interest to June 26, 1926	1,421.80	
Balance at June 26, 1926	5,888.55	

from which you will note that the balance owing to us at June 26, 1926 in respect of the above transaction is $5,888.55.

A signed copy of this letter is being forwarded to Messrs. Price, Waterhouse & Company as requested in your letter of October 6.

Please acknowledge receipt.

$700 = is a reduction of the $1225 = Sal. of cutter
H. of A.

Yours very truly,

A. J. Michel

General Auditor.

AJM/EP

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the basic business of the message this is a telegram. Otherwise the character indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the basic business of the message this is a telegram. Otherwise the character indicated by the symbol appearing after the check.

The time used on all messages, is STANDARD TIME.

Received at 1450 B'way N Y

415N ALM 9 1EX

HOLLYWOOD CALIF 150P OCT 28 1926

A H T BANSEHAF

130 W 42

MR SCHENCK OUT OF TOWN WILL RETURN MONDAY

RUTH NOLANDER

SECY

514P

POSTAL TELEGRAPH - COMMERCIAL CABLES

Received Service Required	
Fast Telegram	4
Day Letter	
Night Telegram	
Night Letter	

The sender must mark or X opposite the class of service desired, otherwise this will be transmitted as a fast telegram.

TELEGRAM

Reserved Service

Check

Time Filed

Standard Time

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to. Form 1

OCTOBER 26 1926

105

MR JOSEPH SCHENCK
CARE PICKFORD FAIRBANKS STUDIO
HOLLYWOOD CALIFORNIA

PLEASE GIVE NOTHING TO PRESS REGARDING OUR CONVERSATION AND WORD YOUR WIRE SO THAT PRINCIPALS WILL NOT APPEAR BECAUSE WE ARE NOT READY TO MAKE ANY STATEMENTS PUBLIC STOP KIND REGARDS

ALBERT H T BANZHAF

charge Banzhaf 130 W 42nd St

THE SENDER OF THIS MESSAGE authorizes us to deliver it to the addressee subject to the terms and conditions governing the service hereof. WESTERN UNION

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1201B

SYMBOL	
	Day Letter
	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

SB551 NO BLUE HOLLYWOOD CALIF 26 416P

A H T BANZHAF ESQ.
130 WEST 42 ST NEWYORK NY.

31

PLEASE TALK TO YOUR CLIENT AND WIRE ME IN DETAIL YOUR PROPOSITION I LIKE THE IDEA VERY MUCH STOP IT WOULD TAKE YOUR CLIENT AT LEAST TEN WEEKS TO DEVELOP STORY BY THAT TIME NORMA WILL DEFINITELY BE AVAILABLE ALSO WIRE ME WHETHER YOUR CLIENT WILL DO THIS ONE PICTURE OR COME BACK WITH US DEFINITELY TAKING UP HIS STOCK WHICH IS IN TRUST AT THIS TIME STOP WILL

XII

... is a full-rate ... Cable ... unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1201B

SYMBOL	
	Day Letter
	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB551 2/19

BE GLAD TO FINANCE HIM ALONG THE LINES WE DISCUSSED PLEASE MAKE YOUR WIRE CLEAR DONT SPARE WORDS REGARDS.

JOSEPH M SCHENCK.

Stations
94 19

390 R
1730

D. W. GRIFFITH COLLECTION

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHARLES CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

Oct. 26th, 1926.

G & H Distributing Corp.,
1107 Longacre Bldg.,
New York City.

Gentlemen:-

We have deposited to your account in the Manufacturers Trust Co., the sum of $242.13 - the equivalent of £50.0.0 at 4.84¼ - cabled to us Oct. 22nd, 1926 - and received Oct. 26th, 1926 - from the United Artists (Aust.) Ltd., on account of HIS DARKER SELF.

Very truly yours,

UNITED ARTISTS CORPORATION

Comptroller
F.A. Beach.

NG

EXPORT IMPORT

TRANSOCEAN-FILM-CO.

LONDON PARIS NEW YORK BERLIN

BANKKONTO: S. BAUERMANN & CO., BERLIN W 8, UNTER DEN LINDEN 16
POSTSCHECKKONTO: BERLIN NW 7 NR 73005
A.B.C. CODE 5TH ED. · BENTLEY'S CODE · CINEMA CODE
TELEGRAMME: TRANSOFILM · FERNSPRECHER: HASENHEIDE 1995

BNM/GJ BERLIN SW 48 26. Oktober 1926.

Messrs.
D.W.Griffith Incorporated,
1476 Broadway,
New York City, N.Y.

Gentlemen,

In settlement of your invoice of Sept.30th for one flash title print "The White Rose" we herewith enclose you cheque of

$ 199,60 o/New York

receipt of which kindly acknowledge and oblige

Yours very truly,

TRANSOCEAN FILM CO.G.m.b.H.

B.N.Meier

Thanks

Einschreiben.

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

H. M. T. BANNISTER, Secretary
T. C. EWING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.
TELEPHONE BRYANT [illegible]

October 26th, 1926.

Argentine-American Film Corp.,
220 West 42nd St.,
New York City.

Gentlemen: Attention Mr. E.T.Ricci.

In answer to your communication of October 21st, regarding re-issues of several Griffith pictures in Argentine, we will be pleased to entertain a written proposition by you which we might use as a basis for negotiation.

An immediate reply will expedite matters and enable us to give you a definite answer in this matter.

Yours very truly,

D.W.GRIFFITH INCORPORATED.

Ks

By Raymond A. Klum E

List of Features etc

× Broken Blossoms – R. Barthelmess
Lillian, Dick & Robb. Harron
× The Idle Dancer – Florence Lawrence & R. Barthelmess
× The Greatest Question. ?
~~The Face of Politics~~ – Dick Sisters
The Mother and the Law – Dick Sisters
× Avenging Conscience " ?
× Home Sweet Home ?

Is here included

Intolerance ?

D. C.
H. S. ✱
H. B. B.
M. of B.
L. of B.
L. B. B.
H. of B.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

October 26, 1926.

Mr. A. C. Fothringham-Lysons,
28 West 70th Street,
New York City.

Dear Sir,

Due to the fact that Mr. Griffith has not been at the studio for some weeks, your recent letter has only just reached this office.

If you will present your card of introduction to me, I will be pleased to consult Mr. Griffith in regard to an interview for you.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THE UNION OF THE RUSSIAN INVALIDS OF THE GREAT WAR.

* * * * *

THE NEW YORK LOCAL COMMITTEE.
634 West 130th.street,apt.32.
New York City.

* * *

Mr.David W. Griffith
c/o Hotel Astor
Broadway & 44th.street
New York City.

October 26th.,1926.

Dear Sir :

In receiving from Mr.Ivan E. Lebedeff the subscription list for the Russian Invalids of the Great War,we learned of your generous contribution of $ 50.00 to the cause of the Russian Invalids.

We take this opportunity to address you our warmest thanks on behalf of our infortunate countrymen and comrades-in-arms,who gave their best to the common cause,lost their all,and are now in the most desperate position in different countries in Europe.

Very truly yours V. A. Lekhovitch.

V.A.Lekhovitch.
Lieutenant-General, Chairman.

George W. Philippoff

George W.Philippoff.
Colonel, Secretary.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

Form 1

DISTINCT FROM ABOVE PROPOSITION AND CAN BE WORKED OUT MORE IN DETAIL LATER CLIENT BELIEVES THAT ABOVE PICTURE WILL BE HIS GREATEST PRODUCTION AND WILL HAVE TREMENDOUS BOXOFFICE VALUE WITH NORMA AS LEAD STOP CLIENT IN POSITION TO MAKE CONTRACT PRACTICALLY AT ONCE CAN YOU COME EAST WITH THIS OBJECT IN VIEW REGARDS

BANSHAF

charge Banshaf 130 W 42 St

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H MACKAY, PRESIDENT

TELEGRAM

CLASS OF SERVICE DESIRED	
FAST TELEGRAM	
DAY LETTER	X
NIGHT TELEGRAM	
NIGHT LETTER	

The sender must mark an X opposite the class of service desired; otherwise the telegram will be transmitted as a fast telegram.

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

Form 2

OCTOBER 27 1926

105

JOSEPH SCHENCK
CARE PICKFORD FAIRBANKS STUDIO
HOLLYWOOD CALIFORNIA

CLIENT WILL DIRECT CLEOPATRA WITH NORMA AND CAST NAMED BY YOU AT YOUR STUDIO A LARGE ROADSHOW PRODUCTION BASED ON SARDOUS VERSION IF POSSIBLE WHICH VERSION BROUGHT FANNY DAVENPORT GREAT FAME AND FORTUNE STOP ON BASIS OF SIXTHOUSAND DOLLARS PER WEEK NOT TO EXCEED FORTYFIVE WEEKS IF OVER FORTYFIVE WEEKS HE AGREES TO FINISH WITHOUT FURTHER WEEKLY COMPENSATION HE ALSO TO RECEIVE TWENTYFIVE PERCENT NET PROFITS HE TO CUT AND EDIT PICTURE STOP THIS PRODUCTION ALSO TO ENTITLE CLIENT TO CREDIT OF ONE PICTURE FOR UNITED GIVING HIM HIS STOCK INTEREST NOW HELD IN TRUST STOP DURING PERIOD OF MAKING CLIENT WILL ENTER INTO AGREEMENT PLAN TO MAKE INDEPENDENT PICTURES FOR UNITED ALONG LINES OF YOUR LAST DISCUSSION WITH HIM BUT THIS LATTER MATTER SHOULD BE TREATED SEPARATE AND

"Variety"

D. W. GRIFFITH AND FAMOUS PARTING OVER DISAPPOINTMENT IN "SATAN"

Looks for a Road Show Knockout—Picture Falling Down as a Box-Office Attraction at Cohan—Will Necessitate Postponement of "The White Slave" With Richard Dix and Carol Dempster

D. W. Griffith and Famous Players-Lasky are on the verge of parting company, according to rumors rife since last Saturday. The breach occurred over the disappointment that Griffith's last picture, "The Sorrows of Satan," is at the box office.

It was expected the production would be an outstanding road show knockout prior to its opening at the Cohan theatre, which occurred less than two weeks ago. The first week of the picture showed a box-office return of around $8,000 in eight performances, and last week, in 14 performances, the receipts were a little under $12,000.

Offers to Call Deal Off

This fact is said to have been such a disappointment to the Famous Players' executives that there were several conferences with the director prior to their leaving for French Lick for the semi-annual sales meeting, being held this week. As a result of these conferences Griffith is said to have offered to relieve the company of his contract.

In the event the contract is dissolved by mutual agreement it will mean that the production of "The White Slave," in which Richard Dix and Carol Dempster were to have been featured under Griffith direction, will have to be called off, for the present at least, or until a new director is assigned to the picture.

Back to U. A.

If Griffith leaves Famous he will probably return to the releasing schedule of the United Artists in which organization he is still interested, and probably again go to the coast to make his productions there.

It is also stated that in the event the director leaves, his brother, A. Griffith Gray, who is at present in charge of the newly organized road show department of Famous Players-Lasky, known as the Individual Films, Inc., may again assume the direction of D. W.'s business affairs.

In that case it would appear as though Glendon Alvine, who handled the road show openings of "Beau Geste," would be a likely contender for the post, with Theodore Mitchell continuing with the organization in an advisory capacity as to bookings.

There were four completed new productions shown to the district and branch managers who attended the meeting. The pictures were "Hotel Imperial," "God Gave Me 20 Cents," "We're in the Navy Now" and "The Popular Sin."

"POPULAR SIN" MAY OPEN NEW PARAMOUNT

Opening Date Now Set for Nov. 19—Distinguished

October 27th, 1926.

Stoll Picture Productions, Ltd.,
Coliseum Building,
London W.C. 2.

Gentlemen:

Kindly accept our thanks for your communication of October 5th, 1926, wherein you enclosed statement on "Hearts of the World" to August 31st, 1926 together with a draft in the sum of £ 383- 0- 6, in settlement thereof.

We notice, however that the draft did not include payment of one print of "Hearts of The World" which was furnished by us and billed to you in the sum of $426.32, nor did it include payment of our invoice of July 21, 1926 in the sum of $338.23 for advertising matter. If you will refer to your letter of July 28th, 1926 you will note that this money was to be included with the first sum to be remitted under the terms of the sharing agreement.

In view of the fact that we have already had to pay for this material some time past, we would appreciate receiving your check.

We thank you for your kind attention in this matter.

Yours very truly,

D.W.GRIFFITH, INCORPORATED.

By

Ks. Auditor.

ROBERT T. & WILLIAM J. CROWE
ATTORNEYS AT LAW
LA GRANGE, KY.

OCTOBER
TWENTY SEVEN
1 9 2 6.

Ramshaf & Pembleton,
New York City, N. Y.

Gentlemen:-

Re: Carter vs. Griffith.

In accordance with your letter of October 21st Mr. Carter has deposited the Blakemore checks amounting to $70.00 and there is now a balance owing Mr. Carter amounting to $227.50.

I note from your letter that Mr. Griffith will resume payment of $40.00 per month in accordance with the contract but it should not be overlooked that Mr. Carter has received nothing since the check of September 8th and that was for only $30.00. I assume therefore that Mr. Carter is entitled to $10.00 more for August-- $40.00 for September and $40.00 for October. The dates of payment are somewhat indefinite but it will be easier kept if paid within the month. I will therefore be glad to receive your check for $90.00 unless you wish to discuss discount on that part of the debt not yet due.

Yours very truly,

Robert T. Crowe.

RTC/M.

D. W. GRIFFITH, PRESIDENT
A. GRIFFITH GREY, VICE PRESIDENT

A. W. T. BANZHAF, SECRETARY
T. C. EWING, TREASURER

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE BRYANT 9279 9280 9281 9282

I sent word to your Company after they had given "The Sorrows of Satan" such a "black eye" by stating that the picture being such a "flop" was the reason for the disagreement between Famous Players Lasky Corporation and myself that unless they sent out some sort of a denial I would have to make a statement, in order to protect myself on this score, in answer to the rumors your people had broadcasted, that I had not originally cared for the story, and this would still further injure the picture, putting it, as it were, "in the soup" entirely.

Your Company may be right in the belief that a denial would do no good, but I cannot see how, unless something is done, you can even expect the picture to do business in the picture theatres. Those rumors were spread in big headline type while you were putting baby ads in the amusement columns and therefore the picture never stood a chance, and some effort should be made to counteract the impression which has been broadcasted through the country that it is a "flop". You have some very marvelous notices from the New York press and certainly a good sized ad containing these should be sent through the country and put in four or five New York papers and all the trade papers and magazines. So far, nothing of this kind has been done and an ad such as this would cost very little in proportion to what your Company has expended for other productions, such as "The Ten Commandments", and it is beyond my poor understanding to find a reason why something of this nature has not been done.

I am still refraining from issuing a statementas it is not too late to use the above as means of correcting the bad impression that has been given out. I am sure if you will consider this you will see the wisdom of making this move.

Sincerely yours,

D. W. Griffith October 28, 1926.

Gentlemen:

I wish here to call attention to certain matters in my association with you that demand adjustment.

In the first place of the three pictures which I have produced for you the only one that I really wanted to do and which I suggested and brought to your attention was "Sally of the Sawdust". This little story I insisted on despite the fact that the company tried to switch me to other ideas, among them being "The Best People" This "Sally of the Sawdust" was, as you can see from your own records, quite successful financially.

In the case of "That Royle Girl",at the Paramount Convention given at the Hotel Roosevelt I begged Mr. Lasky to let me get out of doing this story as I did not think that I could make the right kind of a picture out of this story, and Mr. Lasky told me that that would be arranged. Mr. Lasky left town and afterwards sent a wire,the contents of which were given to me through Mr. LeBaron, saying "Use all influence to get Griffith to do "That Royle Girl", as it had already been advertised and they thought that was the thing to do. I afterwards discovered that this story had been turned down by other directors and also understood that it had been purchased before the last chapters had been finished in writing by the author. Although I was supposed to have furnished to me by Famous Players Lasky Corporation a scenario of this story, they seemed to be unable to find anyone who could turn one out. The one turned out by their representative, Mr. Paul Scofield, Mr. LeBaron as well as myself thought had a different translation of the story, with the result that I was forced to do the best I could with a lame idea.

In the conferences with Mr. LeBaron - as noone could find an ending that seemed to mean anything - we worked out the idea of putting in a storm or cyclone or some big effect. This was approved by Mr. LeBaron of the Production Department. I told Mr. LeBaron he would have to tell Mr. Lasky in order to do the picture this way it would cost at least $450,000 or $500,000 instead of the allotted amount of $350,000 which was agreed upon as the cost price of the small pictures. Later, before

we made the big storm scene I got hold of Mr. Wanger on the lower stage when he was visiting one afternoon and told him that the cost was going to run much above our first idea of the expenses and he said there was nothing to do but to make it and do the best we could and to spend the money needed to make the best possible picture. So the Production Department and Famous Players were always in constant touch and knew every day just what was being spent, and it was spent with their approval.

In the middle of this past summer, after Mr. Zuker had seen a print of "The Sorrows of Satan", the matter of "That Royle Girl" was explained to Mr. Zuker that according to my contract I was to be penalized 20% of all costs above $250,000 and the penalty on "That Royle Girl" would be about $50,000. Mr. Zuker agreed that this was an injustic and that the penalty would be wiped out and would not be charged against me. This agreement was made at a conference at which Mr. Grey was present. Mr. Zuker said that while it was all settled then he preferred to have the matter go through the Production Department's hands, of which, of course, Mr. Lasky is the head. At this meeting Mr. Zuker also contracted with me to do an extra picture from a story based on the life of Florence Nightingale after the completion of "The White Slave" the rights of which story they had already agreed to buy for $50,000, this to be my last picture under the old contract, it also being agreed that Mr. Richard Dix was to play in "The White Slave" and Mr. Dix was informed of this fact. Mr. Grey completed the arrangements with Mr. Zuker. In going over the arrangements for the new picture, as we had had so much delay between pictures caused by the fact that Famous Players had not lived up to their promises to have plenty of good story material ready for me for each picture; upon the completion of one to have the story ready for the next, I asked if they intended me to make another picture to let the settlement be made at once so they could go ahead with the preparation for the picture in order to avoid a repetition of the unnecessary delay, also for the reason that I had been solicited by two other producing companies con-

earning the chance of giving them my services after the completion of my original contract with the Famous Players. At this same time in Mr. Zukor's office he agreed to raise the amount to be paid to me to $225,000 instead of $200,000 with the same percentage as in the old contract. He also agreed that in case the story was not ready for me after the completion of "The White Slave" that they would pay me $6,000 per week from the time the negative of "The White Slave" was delivered to the laboratory until such time as they had the scenario of the next picture ready for me to begin work on. This was also agreed upon and contracted, but Mr. Zukor stated he preferred (although it was all settled) that it should go through the hands of the Production Department upon Mr. Lasky's return. So, acting upon this information, I informed the other companies that had solicited my services that I would be tied up for at least two more pictures which would probably be from one and a half to two years.

In the matter of "The Sorrows of Satan", after showing the picture to Mr. Zukor at his farm, where were present Mr. Kent, Mr. Shauer and a party of other people, Mr. Zukor was very pleased with the picture excepting that he said everyone seemed to think that the ending of the last part needed strengthening, that Geoffrey Tempest, the hero of the play, got back too easily to the heroine when pursued by the shadowy figures. I thought this matter over and later at a conference with Mr. Zukor in his office, at which was present Mr. Wanger, Mr. Wanger suggested that Tempest be stopped by the shadows when he comes up the steps and by another one on the street, but I told them that I had had a conference with Mr. LeBaron, head of the Production Department, and that we had worked out an idea for the last part which might strike them, namely, to move the orgy scene from the first part to the last part of the picture and to bring out the fight between good and evil stronger than it was in the original version by showing the Devil tempting Tempest with the world's temptations on one side while on the other Mavis was praying and holding the thought of good. I further stated that to do this scene would necessitate

bringing Lebedeff, who plays Satan's secretary, back from Paris and re-take some of the scenes with Maria Clara and the Devil's secretary as well as scenes of Tempest, as played by Mr. Cortes. Both Mr. Zuker and Mr. Wanger thought this was a good thing, and Mr. Zuker said to play with the picture and do everything possible to try and improve it as there was no hurry for a release date. Acting upon this I told them I had been informed it would be not earlier than the first part or middle of August before Mr. Cortes would return and they stated there was nothing to do but to keep working and await the return of Cortes and the return of Lebedeff from Paris to make this scene. Famous Players, however, did not deliver Mr. Cortes until Sept. 3rd. The scenes were then re-taken.

After I had shaped the picture I saw it in its new form and was, naturally, nervous as to whether or not the picture had been improved. Mr. Lasky had told me that in all matters to appeal to Mr. LeBaron as I would to Lasky himself, so I made arrangements to show the picture to Mr. LeBaron and the heads of the Famous Players Production Department in Astoria. It was shown in the theatre at the studio. Mr. LeBaron, Mr. Julian Johnson, Mr. Ralph Block and Mr. Forrest Halsey viewed it. They agreed unanimously that this was a much better version than the old one and that we had found the proper way to strengthen the last part of the picture. We adjourned to Mr. LeBaron's office where I asked each of these gentlemen individually if they liked the new version better than the old and each individually agreed that he did, that it was a great improvement. Thereupon, I proposed that it be shown to Mr. Zuker. Mr. LeBaron said not to do this as Mr. Zuker would not understand the sudden breaks in the sample print from one scene to another which would be eliminated by dissolves and fade-outs in the final print. I telephoned to Mr. Zuker and told him they had all agreed this was a much better version. But I did not wish to show this version in New York until I had tried it out with an audience as I had the first part, so it was tried out in Upper Montclair, N. J. After the third performance there it did not seem to me that it was as well received

as the old version had been. In the meantime, bad reports of the picture had been given through some representatives of Famous Players, and Mr. Lasky and Mr. Zukor went over to see the new version, and, I understand, became very much excited about it. I was called to the telephone and told by Mr. Lasky that he did not like this version at all and that Mr. Zukor had said that it in no way compared with the version he had seen at the farm. I explained that it was a very simple matter to change back to the old version as it merely meant a changing around and nothing more than changing the scenes back to their original order would be needed. Upon my return to New York this was done. Titles had been written by Mr. Johnson for the old version, and afterwards for the new version so there was a set of titles for each version. The afternoon I showed the old last part to Mr. Lasky at the studio I asked Mr. Zukor to come in and see it so that he would be sure to be satisfied that it was the same version but Mr. Zukor said he had to go up to the hospital to see his wife and could not possibly see the picture then, but left the matter in the hands of the Production Department. Mr. Lasky saw this version, and in the progress of the showing said that they got results in their own way and to turn the picture over to their department in that shape. Under these orders certain changes and eliminations were made and the picture was shown to Mr. Lasky who approved of it in that shape. During this last showing Mr. Zukor was standing in the hall, talking to Miss Vidor, and I proposed that Mr. Zukor be invited in and as I said this I looked longingly toward Mr. Zukor as he had seen the picture go forward since its inception and he could see what changes were being made, but I got no response. Mr. Lasky proposed that we go in and see the picture, and it is this version of the picture that was shown at the Cohan Theatre.

I personally believe that the elimination of Mavis' prayer and the dawning on her, as in the original form, of the fact that only through a broken heart, as explained in a title of the picture "can the Lord Christ enter in", was a very bad elimination, but Mr. LeBaron said that the Production Department

felt that it was unnecessary and took away sympathy from Maria as it made her too heavy and serious, and if she went moving around in the last part it would take away all the sympathy of the audience that had been played up in the first part, and also that the repentance scene of Geoffrey Tempest interrupted the sad scene of Maria as she is returning in the rain to her home. I thought this was also quite a bad elimination as it made the character of Tempest less attractive being that he only went back to Maria when danger surrounded him, having no repentance or sorrow for his past deeds.

It is also true that Mr. Wanger and Mr. Lasky and the Production Department knew what the cost of the picture was at the time of this showing and they knew that holding up production until the return of Cortes would naturally add to the expense.

I talked with Mr. Gain at the studio about the added expense of the miniature department and he said that $25,000 had been put aside for this and they would see to it that it would not go over this amount, but it went greatly over this amount being in the neighborhoodof $54,229.52. I had asked, at the beginning of this to have Mr. Pomeroy for this work to prove that he could do it but the Production Department thought that Mr. Weller could do the work and stated that I had nothing to do with the miniature department and it was out of my hands entirely.

As in the case of "That Royle Girl" I did not at first want to do "The Sorrows of Satan" but great influence was brought to bear to make a picture of this story. I have been advised that Famous Players had this story for years and no director wanted to make it. I hit upon an idea for a big climax in the last part which was known between us as the"ship incident", about which Mr. Zuker expressed himself as thinking it a great ending. With this idea as a climax I thought it had immense possibilities but without it I could see no possible chance for a big picture to be made of the story. I told this idea to the Production Department, at a meeting at which was present Mr. Wanger and Mr. Lasky in Mr. Lasky's office, and the idea was approved. We

went to work and spent many weeks working out this idea, when Mr. Lasky, who had been away, again returned and stated for the first time he had read the story clear through and was afraid of the supernatural part of this climax, thought it was a dangerous and impossible subject to handle in this big way. Naturally, after having discussed the picture at such length and after having spent so much time and work on the idea, I was dumbfounded to learn that the head of the Production Department had not even read the story. A great deal of time and quite a little money had been spent by that time. Famous Players had no other idea in mind for the making of a big picture according to my contract. I asked Mr. Lasky if he had faith enough in it to do it anyhow. He said that the company expected to do it. By this time we had gone into the story a little and it seemed to me that inasmuch as so much time and money had been spent it might be a good thing to do it as a special feature, so finally out of the general mix-up - no other ideas for a story having been suggested - I accepted this one and began work. When I decided to do this, Mr. Zukor telephoned me and expressed himself as being very happy that I was going to make the picture.

It was also intended, as part of "The Sorrows of Satan" that when Riminez shows himself as the Devil this was to be a big spectacular, transformation scene of Riminez into Satan and the overwhelming scene of Heaven and Hell, but the miniature department furnished for the picture was not able to do much with this, and upon it being shown to Mr. Lasky and Mr. Wanger they thought it best to do it by letting these things be in the imagination of Tempest. Mr. Zukor also seemed to think that this was the best way to treat the subject as Mr. Zukor's opinion was that the love story was the important thing and that everything else was of minor consideration in the telling of the story.

"SALLY OF THE SAWDUST"

First Camera Day — March 9th, 1925.
Last Camera Day — June 1st, 1925.
Released — August 2nd, 1925.

Total cost — $339,245.40

Story Cost — $15,000-
Scenario — 5,450.89
— $20,450.89

Profit on "Sally" to 10/15/26 approximately $300,000.00

****

"THAT ROYLE GIRL"

First Camera Day — July 6th, 1925
Last Camera Day — Sept. 21, 1925
Released — Dec. 7, 1925.

Total Cost — $593,718.93

Story Cost — $35,000.00
Scenario — 9,765.26
— $44,765.26

Distribution has not yet resulted in profit, - However on the basis of past earnings the income will just about equal the cost with the possibility of a small profit.

****

"SORROWS OF SATAN"

From the time of completeing "That Royle Girl" Viz. Sppt. 21st, 1925 to the first part of December the "Famous" Corp. were unable to elect a suitable story for Mr. Griffith, finally after many conferences and much research "Sorrows of Satan" was thought of seriously. It then took the "Famous Corp. from the first part of December until March 1st, before the story was actually prepared for production.

First Camera Day — March 1, 1926.
Last Camera Day — Sept. 16th, 1926.

Total cost of Picture $971,216.37

Story Cost — $37,385.00
Scenario — 30,248.20
— $67,633.20

Budget allowance — 650000.-
Neg. cost — 971216.37
over budget — 321,216.37
w/o — $ 64,243.27 Penalty

Miniature Cost
$55,795.91 *

Expenses prior to First Camera Day.	
General Studio Expense	$65,130.56
Scenario	25,615.57
Cost of Story	37,385.00
D.W.G. (Salary)	130,000.00
Overhead on D.W.G. Sal	6,500.00
Total charges Before First camera day	$264,631.13

*This was not to exceed $25,000.00, according to Famous.

Accounts and charges to a/c

"Full Method" - 9/25/26 — $54,229.32

Costs - Started _____ Finished _____

Received $10,000 =

Last Camera day on Feature 3/1/26

Last Camera day on Trailers - 9/10/26

1

Translation

Karl Geyer, Filmfabrik

Berlin, Oct.28th. 1926

Transocean Film Co.G.m.b.H.
Berlin SW.48
Friedrichstr.235
==========

Your letter of October 15th.1926
Re. return of negatives

The negatives mentioned in above letter to be returned, have in the meantime been delivered to you.

Regarding the negative "AVENGING CONSCIENCE" we stated on taking it out of our vault, that this had been damaged and partly destroyed because of not being sufficiently washed out at the time. We told you of this already on the phone. The negative rolls stuck together and could not even be unrolled without difficulties. We tried at once to save parts of the negative by washing them in but found that this was useless, and that the destruction and decomposition thru hypo had already advanced so far that the emulsion was destroyed and came off the celuloid, and this in an approximate length of 400 meters. About 200 meters were a little bit better after the procedure, whereas we assume that the balance of about 1000 meters is also absolutely worthless.

We wrtie you this and ask you kindly to inform the owner of the negative so that the latter may be posted when the negative arrives.

Very truly Yours

Karl Geyer Filmfabrik
G.m.b.H.
signature.

D. W. griffith collection
museum of modern art film library

D. W. GRIFFITH, INC.

REPORT AND ACCOUNTS

* * * * *

JUNE 30, 1926

PRICE, WATERHOUSE & CO.
56 PINE STREET
NEW YORK

PRICE, WATERHOUSE & Co.

NEW YORK October 29, 1926

D. W. Griffith, Inc.,
1476 Broadway,
New York, N. Y.

Dear Sirs:

Pursuant to your instructions, we have examined the books and accounts of your company for the six months ending June 30, 1926 and attach -

Exhibit I - Balance sheet as at June 30, 1926

" II - Statement of profit and loss for the six months ending June 30, 1926

SCOPE OF EXAMINATION

Our examination was directed primarily to a verification of the asset and liability accounts as at June 30, 1926 and a general scrutiny of the profit and loss account for the six months under review. We traced all receipts per the cash book to the bank statements and compared all disbursements with cancelled checks returned by the banks. We also footed the cash books, tested the postings to the general ledger for one month, and vouched all entries in the voucher register for the entire period. The film rental income was found to agree with statements from the Distributor.

BALANCE SHEET

CASH IN BANK - $7,910.26:

The cash in bank as shown by the books was verified by means of certificates obtained direct from the depositaries and a reconciliation thereof with the book balances.

INVENTORIES OF RELEASED FILMS:

America	=	$100,000.00
Isn't Life Wonderful	=	80,000.00
Eight pictures carried at a nominal value of $1.00 each	=	8.00
		$180,008.00

The values placed upon the two pictures mentioned above were determined by the officials and represent unplayed bookings and estimates of receipts from certain foreign territories, and we were informed that it is the intention to write off these costs when the books are closed on December 31, 1926. Based upon the income produced by these two pictures for the six months' period under review, further substantial losses will occur.

All film rentals from the picture "Isn't Life Wonderful" must be paid by the distributor to the Empire Trust Co. until the loan from that company is liquidated.

ACCOUNTS RECEIVABLE:

An award of $2,700.00 instead of the amount claimed was recently made in your favor by the Federal Court against Al. Jolson. We were informed that the company's attorneys have the matter of an appeal under advisement. The amount standing on your books against Al. Jolson, viz., $71,696.22, must for the present be considered to have a value only to the extent of the award.

The officers' accounts are as follows:

J. C. Epping	$ 473.21
D. W. Griffith	543.82
A. Griffith Grey	5,744.28
	$6,761.31

The accounts of Messrs. Griffith and Epping are offset by loans of larger amounts included amongst the liabilities. Mr. Grey's account covers advances and charges from December 1920, but we were informed it will eventually be settled. We obtained a current statement rendered by the United Artists Corporation in support of the net balance due you of $15,456.66, but this amount is being held by them as a reserve to cover your proportion

of the loss on "Romance" the liability for which has not been taken up on the books.

Mortgages receivable - $422,000.00 -

Edgewater Point, Inc. maturing Aug. 4, 1929 - 5%		$355,000.00
S. H. H. Corporation " Feb. 1, 1930 - 5%		67,000.00
		$422,000.00

Two mortgages as described above, taken as part payment for the sale of plant and real estate in 1925, were satisfactorily accounted for by an inspection of the $355,000.00 instrument and by a certificate from the pledgee in support of the other.

INVESTMENT - $35,000.00 - (as valued by officers):

As stated on the balance sheet, the book value of this investment represents the valuation placed thereon by Mr. D. W. Griffith. Part of the stock was pledged with the First National Bank of Mamaroneck at the time of our audit.

CASH SURRENDER VALUE OF POLICIES ON LIFE OF D. W. GRIFFITH - $31,855.93:

This account represents the equity in five insurance policies in force on June 30, 1926, for $350,000.00. Five policies carrying a total insurance of $150,000.00 were cancelled during the period, reducing the insurance in force from $500,000.00 to $350,000.00 as stated above. Of the insurance policies carried forward at June 30, 1926, four policies carrying $100,000 insurance were cancelled in July 1926. The cancellation of insurance policies on the life of Mr. Griffith prior to June 30, 1926 was formally approved by the Board of Directors upon the advice of the company's counsel that such cancellation was legal and proper.

DEFERRED CHARGES - $1,500.00:

The prepaid insurance premiums on life insurance policies were estimated as above by Mr. Klune.

LOANS FROM BANKS - $119,385.54:

We obtained certificates from the following banks covering your indebtedness to them on June 30, 1926:

Empire Trust Company - secured by earnings on "Ian's Life Wonderful" and "Sally of the Sawdust"	$ 99,385.54
Hamilton National Bank - secured by lien on income from all negatives (subject to prior claims)	20,000.00
	$119,385.54

The Hamilton National Bank loan was paid off in July 1926.

LOANS - SECURED - $113,407.69:

Life insurance policy loans - fully secured by cash surrender value	$ 20,804.00
J. C. Epping and Florence Epping partly secured by assignment of insurance policy having a cash surrender value of $1,345.91 on June 30, 1926	92,603.69
	$113,407.69

The cash records disclosed that loans on life insurance policies aggregating $10,074.00 were paid since June 30, 1926. The remainder of the loans under this caption were verified by confirmations.

UNSECURED LOANS:

The liabilities in this group have been reduced by cash payments of $22,500.00 during the six months ending June 30, 1926 leaving balances outstanding on that date as follows:

P. A. Powers (confirmed by letter)	$ 2,066.67
Sam and Lee Shubert (confirmed by letter)	10,500.00
Famous Players-Lasky Corporation	5,000.00
	$17,566.67

A letter from Famous Players-Lasky Corporation states that the balance of your loan account with them is $5,888.55.

ACCOUNTS PAYABLE - $276,543.08:

There has been no change since our last report in the status of a New York State license tax claim of $29,491.36. Included in this classification are unpaid salaries credited to the following persons:

Carol Dempster	Year 1924-25	$15,314.48
Mae Marsh		4,000.00
W. J. Santel		1,950.00
		$21,764.48

The remaining accounts payable comprise unpaid trade items and miscellaneous liabilities, as at June 30, 1926. A certificate to the effect that all liabilities were recorded on the books at June 30, 1926 has been given us by the company's auditor.

D. W. Griffith:	
Unsecured loan	$65,541.12
Unpaid salary on account of first six months of 1926 per contract	52,800.00
	$118,341.12

We have obtained a certificate from Mr. Griffith covering the liability of the company to him on loans and unpaid salary as stated above.

PROFIT AND LOSS

We submit below a condensed summary of operations which are given in detail on Exhibit II:

Excess of production costs and prints written off over rental income		$108,526.27
Cost of distribution		5,773.91
General expenses		144,011.72
Interest		4,728.31
		$263,040.21
Deduct:		
Income - Famous Players-Lasky Corporation contract	$131,500.00	
Interest on mortgages	17,667.00	
Miscellaneous income adjustments	9,200.47	158,367.47
Net operating loss		$104,672.74

The excess of production cost and prints over rental income, by pictures, is as follows:

	Gross income	Costs written off	Difference
Isn't Life Wonderful	$22,631.25	$ 40,285.93	$ 17,653.68
America	24,415.79	149,236.05	124,820.26
White Rose	5,667.63	526.63	5,140.95
One Exciting Night	10,183.82	1,300.48	8,883.34
Orphans of the Storm	10,133.77	1,939.86	8,243.91
Way Down East	16,382.10	2,001.78	14,380.32
Dream Street	3,955.08	236.53	3,719.55
Love Flower	3,466.35	679.12	2,787.73
Broken Blossoms	1,322.19		1,322.19
Hearts of the World	19.33		19.33
	$93,728.31	$207,254.58	$103,526.27

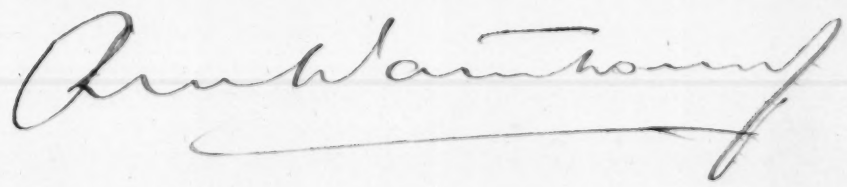
The income received from Famous Players-Lasky Corporation as above represents the consideration paid for Mr. Griffith's services during the period as director of the following productions:

Sorrows of Satan	$124,000.00
White Slave	7,500.00
Total	$131,500.00

According to a statement rendered June 26, 1926, the pictures produced by and released through Famous Players-Lasky Corporation under the terms of the profit sharing agreement with Mr. D. W. Griffith and the company have not yet earned any distributable profit.

As far as we are able to determine, all interest receivable or payable has been recorded on the books.

Yours very truly,



E. A. F. H. A. H. G.

JUNE 30th, 1934.

Waterhouse & Co., dated October 29, 1934)

LIABILITIES

LOANS FROM BANKS:	
Secured by receipts from released film	$ 119,365.54
LOANS FROM OTHERS:	
Secured by cash surrender values of life insurance policies and receipts from pictures subject to prior liens of bank	113,407.69
Unsecured	17,260.67
E. H. Griffith - Loans and advances	116,341.12
ACCOUNTS PAYABLE	70,662.02
CAPITAL STOCK:	
Represented by -	
121,693 shares Class "A" stock of no par value (125,000 shares authorized) 375,000 shares Class "B" stock of no par value	3,283,199.75
	$3,728,583.79

D. W. G R I F F

BALANCE SHEET

(Subject to remarks in report of price,

Assets

CASH IN BANK		$ 7,910.84
INVENTORIES (pledged as security to bank loans per contra):		
Released film and prints (as determined by officials)	$ 160,000.00	
Scenarios	5,000.00	
		165,000.00
ACCOUNTS RECEIVABLE:		
At Jolson (in litigation)	$ 71,696.22	
Accrued interest on mortgages	8,792.00	
Miscellaneous	22,217.97	
		102,706.19
MORTGAGES RECEIVABLE		422,000.00
INVESTMENT AS VALUED BY D. W. GRIFFITH		35,000.00
CASH SURRENDER VALUE OF POLICIES ON LIFE OF D. W. GRIFFITH ($20,504.00 pledged as collateral to loans, per contra)		31,885.93
DEFERRED CHARGES, ESTIMATED		1,500.00
FURNITURE AND FIXTURES, ESTIMATED		1,500.00
GOODWILL, CONTRACTS WITH STARS, ETC.	$ 802,863.83	
INCORPORATION EXPENSE, LESS AMOUNT WRITTEN OFF	44,091.67	846,955.50
		1,635,065.88
DEFICIT:		
Balance, January 1, 1926	$1,988,845.17	
Loss for the period ending June 30, 1926, per Exhibit II	104,672.74	
		2,093,517.91
		$3,728,583.79

D. W. G R I F F I T H

BALANCE SHEET

(subject to remarks in report of price

Assets

CASH IN BANK		$ 7,910.86
INVENTORIES (pledged as security to bank loans per contra):		
Released film and prints (as determined by officials)	$ 180,008.00	
Scenarios	9,000.00	
		189,008.00
ACCOUNTS RECEIVABLE:		
Al Jolson (in litigation)	$ 71,696.22	
Accrued interest on mortgages	6,792.00	
Miscellaneous	22,217.97	
		100,706.19
MORTGAGES RECEIVABLE		422,000.00
INVESTMENT AS VALUED BY D. W. GRIFFITH		35,000.00
CASH SURRENDER VALUE OF POLICIES ON LIFE OF D. W. GRIFFITH ($20,804.00 pledged as collateral to loans, per contra)		31,885.93
DEFERRED CHARGES, ESTIMATED		1,500.00
FURNITURE AND FIXTURES, ESTIMATED		1,500.00
GOODWILL, CONTRACTS WITH STARS, ETC.	$ 802,863.83	
INCORPORATION EXPENSE, LESS AMOUNT WRITTEN OFF	44,091.67	846,955.50
		1,635,065.88
DEFICIT:		
Balance, January 1, 1926	$1,988,845.17	
Loss for the period ending June 30, 1926, per Exhibit II	104,672.74	
		2,093,517.91
		$3,728,583.79

[illegible]

[illegible] 30th, 1926.

Waterhouse & Co., dated October 29, 1926)

LIABILITIES

LOANS FROM BANKS:	
Secured by receipts from released film	$ 119,[illegible].94
LOANS FROM OTHERS:	
Secured by cash surrender values of life insurance policies and receipts from pictures subject to prior liens of banks	112,407.69
Unsecured	17,[illegible].67
D. W. Griffith - Loans and advances	116,[illegible].12
ACCOUNTS PAYABLE	79,[illegible].02
CAPITAL STOCK:	
Represented by -	
121,695 shares Class "A" stock of no par value (125,000 shares authorized) 375,000 shares Class "B" stock of no par value	3,285,199.75
	$3,728,583.79

[illegible]

[illegible]

Warehouse & Co., dated October 29, 1924)

[illegible]

Loans from banks:	
Secured by receipts from released film	$ 119,[illegible].64
Loans from others:	
Secured by cash surrender value of life insurance policies and receipts from pictures subject to prior liens of banks	116,[illegible].69
Unsecured	17,[illegible].47
D. W. Griffith - Loans and advances	116,[illegible].[illegible]
Accounts payable	74,[illegible].[illegible]
Capital stock:	
Represented by -	
181,695 shares Class "A" stock of no par value (185,000 shares authorized) 375,000 shares Class "B" stock of no par value	5,[illegible],199.75
	$5,728,583.7[illegible]

D. W. G R I F F

D A R A B E R A R T S

(subject to remarks in report of price,

ASSETS

CASH IN BANK		$ 7,919.84
INVENTORIES (Pledged as security to bank loans per contra):		
Released film and prints (as determined by officials)	$ 180,006.00	
Scenarios	3,600.00	
		183,606.00
ACCOUNTS RECEIVABLE:		
At Polson (in litigation)	$ 71,496.85	
Accrued interest on mortgages	6,792.00	
Miscellaneous	25,417.27	
		103,706.12
MORTGAGES RECEIVABLE		422,000.00
INVESTMENT AS VALUED BY D. W. GRIFFITH		55,000.00
CASH SURRENDER VALUE OF POLICIES ON LIFE OF D. W. GRIFFITH ($20,504.00 pledged as collateral to loans, per contra)		31,886.93
DEFERRED CHARGES, ESTIMATED		1,500.00
FURNITURE AND FIXTURES, ESTIMATED		1,600.00
GOODWILL, CONTRACTS WITH STARS, ETC.	$ 802,863.85	
INCORPORATION EXPENSE, LESS AMOUNT WRITTEN OFF	44,091.67	846,955.50
		1,635,065.88
DEFICIT:		
Balance, January 1, 1926	$1,988,845.17	
Loss for the period ending June 30, 1926, per Exhibit II	104,672.74	
		2,093,517.91
		$3,728,583.79

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. G R I F F I T H

BALANCE SHEET

(Subject to remarks in report of Price, Waterh

Assets

CASH IN BANK		$ 7,910.36	
INVENTORIES (Pledged as security to bank loans per contra):			
Released film and prints (as determined by officials)	$ 130,003.00		
Scenarios	5,600.00		
		135,603.00	
ACCOUNTS RECEIVABLE:			
Al Jolson (in litigation)	$ 71,696.22		
Accrued interest on mortgages	3,792.00		
Officers	6,761.31		
United Artists Corporation	15,456.66		
		102,706.19	
MORTGAGES RECEIVABLE		422,000.00	
INVESTMENT AS VALUED BY D. W. GRIFFITH		35,000.00	
CASH SURRENDER VALUE OF POLICIES ON LIFE OF D. W. GRIFFITH ($20,804.00 pledged as collateral to loans, per contra)		31,885.93	
DEFERRED CHARGES, ESTIMATED		1,500.00	
FURNITURE AND FIXTURES, ESTIMATED		1,500.00	
GOODWILL, CONTRACTS WITH STARS, ETC.	$ 302,863.83		
INCORPORATION EXPENSE, LESS AMOUNT WRITTEN OFF	44,091.67	846,955.50	
Total assets			$1,635,065.88
DEFICIT:			
Balance, January 1, 1926	$1,988,845.17		
Loss for the period ending June 30, 1926, per Exhibit II	104,672.74		
		2,093,517.91	
			$3,728,583.79

EXHIBIT I

M. P. I. N. C.

FIRST 20, 1926

[illegible] & Co., dated October 29, 1926)

Liabilities

LOANS FROM BANKS:	
Secured by receipts from released film	$ 119,385.54
LOANS FROM OTHERS:	
Secured by cash surrender values of life insurance policies and receipts from pictures subject to prior liens of banks	113,407.69
	17,566.67
Unsecured	
D. W. Griffith - Loans and advances	113,341.12
ACCOUNTS PAYABLE	76,683.02
CAPITAL STOCK:	
Represented by - 121,693 shares Class "A" stock of no par value (125,000 shares authorized) 375,000 shares Class "B" stock of no par value	3,283,199.75
	$3,728,583.[illegible]

D. W. G R I F F I T H

B A L A N C E S H E E T

(Subject to remarks in report of Price, Waterhouse

Assets

CASH IN BANK		$ 7,910.26
INVENTORIES (Pledged as security to bank loans per contra):		
Released film and prints (as determined by officials)	$ 130,000.00	
Scenarios	5,600.00	
		135,600.00
ACCOUNTS RECEIVABLE:		
Al Jolson (in litigation)	$ 71,696.22	
Accrued interest on mortgages	3,792.00	
Officers	6,761.31	
United Artists Corporation	15,456.66	
		102,706.19
MORTGAGES RECEIVABLE		422,000.00
INVESTMENT AS VALUED BY D. W. GRIFFITH		35,000.00
CASH SURRENDER VALUE OF POLICIES ON LIFE OF D. W. GRIFFITH ($20,804.00 pledged as collateral to loans, per contra)		31,885.93
DEFERRED CHARGES, ESTIMATED		1,500.00
FURNITURE AND FIXTURES, ESTIMATED		1,500.00
GOODWILL, CONTRACTS WITH STARS, ETC.	$ 302,863.83	
INCORPORATION EXPENSE, LESS AMOUNT WRITTEN OFF	44,091.67	846,955.50
Total assets		$1,635,065.88
DEFICIT:		
Balance, January 1, 1926	$1,988,845.17	
Loss for the period ending June 30, 1926, per Exhibit II	104,672.74	
		2,093,517.91
		$3,728,583.79

EXHIBIT I

T N. I N G.

JUNE 30, 1926

& Co., dated October 29, 1926)

Liabilities

S FROM BANKS:	
ecured by receipts from released film	$ 119,335.54
S FROM OTHERS:	
ecured by cash surrender values of life insurance policies and receipts from pictures subject to prior liens of banks	113,407.69
	17,566.67
nsecured	113,341.12
W. Griffith - Loans and advances	
	76,683.02
OUNTS PAYABLE	
ITAL STOCK:	
epresented by - 121,693 shares Class "A" stock of no par value (125,000 shares authorized) 375,000 shares Class "B" stock of no par value	3,283,199.75
	$3,728,583.79

EXHIBIT II

D. W. GRIFFITH, INC.

STATEMENT OF PROFIT AND LOSS

FOR THE SIX MONTHS ENDING JUNE 30,1926

* * * * *

Income:		
From picture rentals		$ 96,728.31
From Famous Players-Lasky Corporation contract		131,500.00
Miscellaneous		885.11
		$231,113.42
General expenses:		
Salary, D. W. Griffith	$100,000.00	
Salaries, officers and employees	24,615.00	
General expenses	8,825.46	
Property tax refund	1,011.57	
Insurance	8,018.42	
Commission and bonus	3,564.41	
		144,011.72
		$ 87,101.70
Deduct:		
Cost of production and prints written off by company against income	$207,254.58	
Cost of distribution	5,773.91	
		213,028.49
		$125,926.79
Interest paid		4,728.31
		$130,655.10
Add:		
Excess provision for excise tax on film	$ 2,283.94	
Increase in cash surrender value of policies on life of D. W. Griffith	4,031.42	
Federal income tax reserve written back	2,000.00	
Interest received on mortgages	17,667.00	
		25,982.36
Loss for the period carried to balance sheet, Exhibit I		$104,672.74

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. DONIGAN
M. L. MALEVINSKY
ARTHUR F. DONOGHUE
JOSEPH M. MAGRAUTH
RICHARD J. MAGRAY
ARTHUR M. WALSH
EDWARD S. RAFFERTY
BENJAMIN FERRER

MALEVINSKY & DONIGAN
LAW OFFICES
TIMES SQUARE
NEW YORK CITY

IN RE

136

October 8th, 1926

Mr. Albert H.T. Banzhaf
130 East 42nd Street
New York City

My dear Bert:

I have the following telegram from Clarence Kricksen of the Fairbanks' organization:

"We are desirous of using name United Artists Studios Corporation for new studio holding company stop California Secretary of State requires consent of United Artists Corporation stop Will you kindly have letter prepared and signed United Artists Corporation by President or Vice-President and Secretary seal attached addressed to Hon. Frank C. Jordan Secretary of State of Sacramento California and sent to him by air mail as follows:

"The undersigned United Artists Corporation Delaware corporation hereby assents to the filing of articles of incorporation of California corporation designated as United Artists Studios Corporation; officers of such new corporation to be Joseph M. Schenck, John W. Considine, Jr., Roland West, Robert Fairbanks and N. A. McKay."

Please let me know immediately if this be agreeable to you. As you know, the stockholders of this proposed corporation will be the Art Cinema Corporation and Douglas and Mary.

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC

Note:

Mr. Griffith made mention of the fact that he thought that during the production of "The Sorrows of Satan" Mr. Menjou had worked on at least one, and perhaps two pictures. Mr. Menjou made a trip to the East, Mr. Griffith thinks, during the production of "Sorrows" but did not know whether it was company business or personal business; he thought the business was of a personal nature.

Form 1001A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired, otherwise message will be transmitted as a full rate message.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. N. WILLEVER, FIRST VICE PRESIDENT

NO. | CASH OR CHG | CHECK | TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Oct. 30, 1926.

G A B L E G R A M

Lord Beaverbrook
Sternaway House
Cleveland Row
St James S W
London, England

Confidentially am not going to do anymore pictures for Famous step Time is short and life is fleeting step If there has been anything in my line in England let me know Cable Greygrif Newyork Best Regards

Griffith

ARTHUR L. LEE
MANAGING DIRECTOR

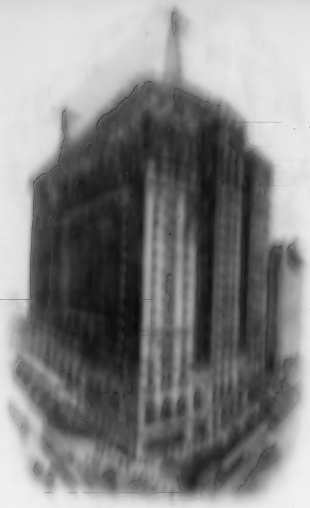
Hotel McAlpin
Broadway at 34th St.
New York City

10/20/26

My dear Mr. Griffith

I have a long letter from G. Bernard Shaw in which he says much about your having lunch with him on my invitation; that that was the only time he ever met you!

"The Center of Convenience"



Hotel McAlpin
Broadway at 34th St.
New York City

ARTHUR J. LEE
MANAGING DIRECTOR

2

that a bogus interview
recently
was published attributing
to him (Shaw) a remark
about you (Griffith) which
might do you (Griffith) some harm.
Among other things
Shaw says:

ARTHUR L. LEE
MANAGING DIRECTOR

Hotel McAlpin
Broadway at 34th St.
New York City

(3)

"As our meeting was most cordial and left an entirely friendly impression on me," it must come to Mr. Griffith as a painful surprise that I should have given an interview to the newspapers for the purpose of saying

"The Center of Convenience"

ARTHUR L. LEE
MANAGING DIRECTOR

Hotel McAlpin

Broadway at 34th St.
New York City

(4)

ill-natured things about him.

"Perhaps you will assure him from me that I never gave any such interview and never had any such purpose."

&c. &c.

ARTHUR L. LEE
MANAGING DIRECTOR

Hotel McAlpin

Broadway at 34th St.
New York City

(5

I may publish Shaw's long letter on this subject, which also includes much about the movie business in general, and Shaw's idea of your professional experiences.

"The Center of Convenience"

ARTHUR L. LEE
MANAGING DIRECTOR

Hotel McAlpin

Broadway at 34th St.
New York City

(6)

I would like to have a reply to Shaw's statements from you. Please keep this confidential until after I give it all out for publication. I thank you,

Henry Neil

"The Center of Convenience"

Suite 501-511 Telephone Longacre [illegible]

FILM ARTS GUILD

500 FIFTH AVENUE NEW YORK CITY

INVITATIONAL BOARD

Ralph Block
Famous-Players
John Cohen, Jr.
N. Y. Evening Sun
Benjamin de Casseres
John Emerson
Robert T. Flaherty
Director "Moana"
Fannie Hurst
S. Jay Kaufman
N. Y. Evening Telegram
Anita Loos
Quinn Martin
N. Y. World
Sidney Olcott
Director
Robert E. Sherwood
Life Magazine

ADVISORY COUNCIL

Palmer Smith,
N. Y. Evening World
George Mitchell,
Film Fan
J. E. McCormick,
First National
William A. Johnston,
David W. Bailey,
Boston Transcript
L. L. Clemans,
Tacoma Ledger
Leah Durand,
Des Moines Register
Helen De Motte,
Richmond News-Leader
Elizabeth M. Kern,
Omaha World
Carlton Miles,
Minneapolis Journal
Gustav Klemm,
Baltimore Evening Sun
Prudence Nicholas,
Des Moines Capital
Burt McMurtie,
Pittsburgh Press
Bradley L. Morison
Minneapolis Tribune
Dolly Wood,
Chicago Herald-Examiner
Frank La Falce
Newark Ledger
Helen Mary Hayes
Lincoln State Journal
Frederick James Smith
Brewster Publications
Miss Marion Fairfax
Miss Hope Hampton

Oct. 30,1916.

Mr. D.W.Griffiths,
Hotel Astor,
New York City.

My dear Mr. Griffiths:

Miss Mabel E.Adams sends us the following criticism on "The Birth of a Nation". I should appreciate if you will prepare a short reply to it and send same to me.

I am also awaiting your call on "Intolerance" as the time is getting fearfully short and we must have the film by Monday without fail as it is to be played Wednesday and Thursday. I am expecting your phone call today or tomorrow at my hotel, Hotel Shelton, Room 1423, so I can look at it and then give it to our orchestre for treatment.

Very truly yours,
SG:MM FILM ARTS GUILD.

Symon Gould, Director.

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BERLIN SW 48 October 30th. 1926

Messrs.
D.W. Griffith Incorporated
1476 Broadway
New - York

Gentlemen,

Re. Negatives return

The negatives which you ordered back are now carefully looked thru and chequed up before they are handed over to Internation Forwarding Co.(Mr.Moran's agents).

We have today received a report from the laboratory Karl Geyer, of which we give you enclosed herewith a copy in translation.

Whilst every negative is in a perfect condition the negative of "AVENGING CONSCIENCE" seems to have deteriorated. The reason is explained in Geyer's letter. Geyer has been trying, as you will see, to save the negative but he was only partly successful and he tells us that they had left at least a 1000 meters untouched, as they were afraid that the emulsion would wash off and as they state to us, they wanted you to look at the negative yourself, before anything is done with it.

It is quite evident that this negative was not sufficiently washed out at the time, which is the reason that it deteriorated. It has been in Geyer's vault side by side with your other negatives and about 200 other negatives which we have at Geyer's place and which are all in a perfect condition.

Sincerely Yours

TRANSOCEAN FILM CO. G.M.B.H.

Has this negative been treated in any way before it was shipped to us at the time. Either washed, cleaned or regenerated?

Encl.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

DAILY NEWS, SATURDAY, OCTOBER

"COME LIKE SHADOWS, SO DEPART;"—GRIFFITHS' ART

By HOBSON McGOWEN.

Before heralding any maker of modern motion pictures as the originator of startling and beautiful effects on the screen, one ought to go and see some pictures made a decade ago by David Wark Griffith.

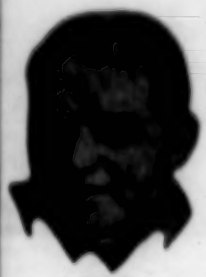
D. W. Griffith

Lillian Gish

Then one is apt to harbor the faint suspicion that the originator is only an imitator, and that his new stuff is not as new as it seems. In many of his old films Griffith appears to have made use, if not actually at least by suggestion, of most of the modern methods.

The other day I read somewhere somebody's complaint about a scene in which a player came into a room and lighted a lamp. The room was supposed to be dark, or nearly so. Yet when the light flared up there was no appreciable change in the lighting of the room. There were no shadows; in fact, no evidence whatever that the lamp had anything to do with the lighting of the scene.

There is a scene in "Broken Blossoms" that this complainant ought to see. When Dick Barthelmess carries Lillian Gish upstairs to the room above his Limehouse shop, the place is in deep shadow. The figures are only dimly visible. He places the girl on a couch and turns to the Chinese lantern hanging from the ceiling. When he strikes a match the flame flares up naturally, and when the lantern is lighted the room is suffused with no more light than such a lamp could throw out.



Dick Barthelmess

Ernest Torrence

It is natural lighting, with natural shadows, and there is, therefore, nothing incongruous in the scene.

In "Broken Blossoms" there is also one of the best prize fight sequences I have seen, not excepting some of the commendable efforts along that line made in recent pictures. Battling Burrows, who is portrayed by Ernest Torrence (or is it Torrence? It certainly looks like him!), is one of the finest figures of an "abysmal brute," as Mr. Griffith's sub-title calls him, that ever stepped into a prize ring.

"Broken Blossoms" still is a first-rate picture, and stands head and shoulders above some of the present day releases.

* * *

Samuel Goldwyn, United Artists, and Henry King are, I take it, patting themselves on the back today. The reason being that out in Los Angeles, Secretary of Commerce Herbert Hoover is receiving a print of the new film, "The Winning of Barbara Worth," which he, as honorary custodian, will take back to Washington.

The film will be placed in government archives in the new department devoted to preservation of films of historic interest, and will be—mark this, please!—the first motion picture film to be so filed. A part of the distinction thus conferred will rest, I suppose, upon Harold Bell Wright, who once wrote a novel called, oddly enough, "The Winning of Barbara Worth."

In an imaginary interview with the author yesterday he declared with great dignity and deep feeling:

"I would rather be Wright than president—of the Thanatopsis Inside Straight club."

* * *

Triolet of Protest.

("I think you are the only critic that has a heart."—Letter from youthful feminine correspondent.)

The compliment is undeserved—
For others have a heart, dear.
Your flattery has me unnerved.
The compliment is undeserved—
And, really, I can't be swerved
By it to play a part, dear.
The compliment is undeserved
For others. . . . *Have a heart, dear!*

Charge to the [redacted] of

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

I hope as long as I live to have the friendship of Joe Schenck as only a regular fellow could send a wire like the one you sent. Joy added to all the other things that I know about you I do very much desire that we always be friends with very best wishes I am

Yours most sincerely

D. W. Griffith

charge D. W. Griffith,
Long Acre Bldg.

(m.d. file 10/ /24)

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Joseph Schenck,
United Artists Co, Holly wood, Calif

Just read your wire to Bangham Stop Whatever happens and I must frankly admitt that I am in a quandary and do not know what to do for the best interests for me and my group at least I want you to know that I am absolutely sincere and I believe this from the bottom of my heart that I am certainly thankful for having learned to know you as you realy are and

Comparative Statement of one picture distributed through United Artists Corporation financed by Joe Schenck.

One picture distributed through Pathe financed by Pathe on the assumption that both gross a Million Dollars in the United States.

The Canadian, English and Australian distribution of United Artists Corporation is based on a 30-70 basis, the rest of the world 50-50.

Pathe Distribution is 30, as I unierstand it for the whole world.

However, the important countries are United States and English-speaking countries.

This comparative statement makes no allowance for the United Artists stock interest neither does it figure allowance for supervised pictures on Pathe.

Supposed gross receipts United States	$1,000,000.	
	75%	to Producer
neg cost $350,000.	750,000.	net to "
cost P. plus prints $50,000.	400,000.	
	350,000.	Profit
	179 375	
	174,625	
Schenck share 75% until 50% of neg cost back $175,000		
C.sha 25% 43,750	218,750	
50% to each	2(131,250	
	65,625.	

G.salary 17½ net $4,000.--	$70,000.
C 25%	43,750.
50 balance	65,625
Total 1 picture	$ 179,375

This does not include United Artists stock rights

* * * * * * * * * * * *

gross receipts
United States $1,000,000.
65% to producer
$ 650,000. net to Prod.
400,000.
$ 250,000. profit

net cost $300,000.
cost plus print 350,000.

Pathe share 75%
until 50% of net cost
back - $175,000.
Ge 25% 43,750.

$218,750
50% to each 2 ($31,250
$ 15,625.

Salary 20 w. - -	$ 20,000.
25 % " " - - -	43,750.
50% " " " - -	15,625
Total - - -	$139,375.

. . . . . .

Supervised pictures assume total gross $ 500,000.
65% To Prod.
$ 325,000. Prod.gross

Total cost neg. plus prints - - - $300,000.
$ 25,000. profit
50% To prod.
$ 12,500. Prod. profit
50% to Mr.G.
$ 6,250. Mr.Gs profits

Assuming two supervised pictures, to one personally directed gives profit of $15,500 on two supervised pictures plus salary for 20 wks at $1,000. per week - $20,000.

Re-Capitulation:

Total profit on one picture U.A. - - - - - - - - - - -		-$179,375
Total profit personally directed picture Pathe - - - - - - - - - -	$ 139,375.	
Plus total profit 2 supervised pict.	12,500.	
Salary 20 wks @ $1,000. wk - - - - -	20,000.	171,875

ETERNAL VILLAGEANCE IS THE PRICE OF LIBERTY

The Greenwich Village Quill

The Only Magazine Devoted to Greenwich Village

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KALEIDOSCOPIA

By SEYMOUR STERN

LITERATURE OF THE FILMS

The first of a series of essays dealing with film aesthetics

If the traditional visitor from Mars had happened along on this planet about twelve years ago, and, with eyes piercing through the perspective of time, had ventured some predictions respecting the cinema, he could have told you, I am sure, one thing of signal importance that has since come to pass. Namely, that mechanical development—development of the camera, of photography, of lighting, of staging, of "realistic effects," of synchronization, and so on—would be out of all proportion to aesthetic development, development, that is, of intellectual apprehension of the art, development of the knowledge of what constitutes good cinema and what does not. He would have told you, for instance, that the rise and perfection of color-photography would occur about six times faster than the rise and acceptance of the idea that color-photography, no matter how pleasing its effect, no matter how soothing to the eye, is illegitimate and obnoxious from the very start, just by virtue of the fact that it *is* color-photography and destroys, rather than aids, the perception of space in the film by trying to reproduce depth exactly. He would have told you that one of the first things producers would attempt was the stereoscopic-cinema; another absurd contraption to remind you of the fact that the screen is two-dimensional—before they ever paused to consider that the very principle of the stereoscopic cinema is, and ever will be, wrong, unsound, undesirable. He would have told you that the producers would never, never, never abandon the idiotic idea of combining the human voice with a film, even though you tried to beat it into their vacuous skulls that silence—silence broken only by the subdued sounds of the orchestra to help the shadows convey their message—is, and ever will be, the ultimate desideratum. (John Grierson's principle that "it is the very silence of the cinema which gives it its magic" was published in John Cohen's column in the *Sun* last winter—about twenty years after the first day that the idea rose of linking the voice with the film.) And the Martian would have told you that it would be at least ten years before anyone thought of writing a book berating the directors for their gross ignorance of the medium and the magnates for their general asinity. He could have told you all this with the confident assurance that his prophecy would come true to a letter, for he would undoubtedly have based it on the reasoning that to produce, or to reproduce, anything *realistically* is one of the inveterate propensities of the American people. (A noble people, don't

of the story; but this sin against the Cinema Muse is more than condoned by the wonderful dream-sequence, in which may be observed an inexpressibly fine effect of motion-picture photography. As the hero drops asleep at his table in a *Weingarten*, strange, unnaturally beautiful sections of the earth float past his eyes, one scene melting subtly and weirdly into another. The kaleidoscopic panorama continues until the sleeper awakens. The whole episode is a new thrill in film-art. And *The Waltz Dream* has several such photopictorial ideas.

This production is enhanced by the presence of two delightful female players,—Xenia Desni and Mady Christians. Xenia is the prettier, and Mady is the better player. Both of them ought to give some capital performances in future UFA productions. For their own sake, I hope they never come to America.

A GRIFFITH FESTIVAL

Beginning October 17, the Film Arts Guild will hold four solid weeks of repertoire of David Wark Griffith's motion picture masterpieces. This event calls for comment.

Everybody knows that Griffith was the man who, at the time the moving picture was crystallizing into an industry, produced a film without which the necessary impetus would have been lacking to make the cinema an art. Everybody also knows that since *The Birth of a Nation* Griffith has lost much, if not most, of the prestige of his former years. German technique, embodied first in *Deception*, subsequently in *Caligari*, later in *The Last Laugh*, now in *Variety;* foreign talent pouring into America, first Lubitsch, then Stroheim, later Seastrom, now Dupont and Murnau; Griffith's failure to keep pace with the advanced. and more distinctly cinematic, ideas of these men; Griffith's obstinate refusal to part company with that verbose villain —the subtitle; Griffith's tragically persistent and wholly vain attempt to rival his own masterwork, *The Birth of a Nation*, by producing a picture on the same lines, instead of trying to beat it along different lines—all have contrived to turn critical as well as popular sentiment against "the master". The designation, in fact, has already for several years been applied to others—to Lubitsch, to Stroheim, to Fritz Lang, to F. W. Murnau, and, by a few, even to Dupont. The pathetic thing is that Griffith has absolutely neglected to "take a tumble to himself." The genius that went into the *magnum opus* of the Civil War, which is still infinitely the peer of all spectacle-films and of most others too, the genius that made of *Intolerance* the most awe-inspiring lesson that ever dazzled its way across the silversheet, the genius that made *Broken Blossoms* supremely beautiful (even if grotesquely sentimental) has within recent years flared but once: in *Isn't Life Wonderful?*—that miracle of photo-pictorial art. That was three years ago. Nothing since then. (At the time of writing it is impossible to say anything of *The Sorrows of Satan.*)

The trouble with Griffith is, he has a formula, and true artists generally don't bother with formulas. The scheme, which is known to nearly every man, woman and child in America, is based on the pattern of *The Birth*. It consists of a problem, a contention, an imperilment of one-half the cast, including the heroine, by the other half, and the final victory of the former half over the latter by means of death-defying riders who clatter through the alleys of Paris or through the valleys of America to the rescue. (Sometimes the whole climax is centred in a few individuals, and then the hero clambers over mountains of ice in New England streams or through storm-struck forests with trees falling like flies all about him. The principle is the same.) The astonishing thing is that in *The Birth* this pattern is not only wonderful, but by reason of the very nature of the story, actually necessary. This pattern, in fact, as employed in the Reconstruction film, is something far more than mere melodrama—it is something which nobody has ever thought of analyzing: a philosophy of climax. In the other films, it is nothing at all. (The principle of Griffith's dynamic construction will be explained in an essay of length sometime during the year.) Consequently, Griffith has given nothing intrinsically new, and nothing which in imitation rivals his first great work. The lyric films, *Broken Blossoms* and *Isn't Life Wonderful*, together with *The Avenging Conscience*, the one great pre-*Birth* picture, are the only exceptions. Yet notwithstanding these and other faults, I hold that *potentially*, Griffith is the foremost American director, and I feel certain that time will reward him for the colossal work he has done. The Guild should be universally commended for its tribute to this much misunderstood man.

BEAU GESTE

A disappointment on a grand scale. The film is not without its virtues. But they are so completely overwhelmed by its faults! Mr. Brenon has never been what you can term a genius—no one to be mentioned in the same breath with Lubitsch, Stroheim, Seastrom or several others. His style hasn't the least thing distinctive about it, nor does he ever think in terms of movie. He simply stages a scene, and orders his cameramen to snap it. Yet his *Peter Pan* and his *Kiss For Cinderella* were each superior to this spectacular and consciously theatrical effort. He has some old-fashioned and unsound ideas: illustrated captions, printed soliloquies, morals before and after the picture, etc. Nothing to compensate for this. The redeeming feature of his latest production is the cast: the angelic Mary Brian is less angelic than hitherto; Neil Hamilton is not the sweet simpleton of other films; Ralph Forbes is altogether suited to his part; Alice Joyce acquits herself well; and Ronald Colman is excellent. For the first time, the aforementioned people don't pose around like mannequins: they disport themselves simply, naturally and without the

PASSING SHAD

Picture Plays and Players

Concerning the Accomplishments, Past and Future, of the Great D. W. Griffith.

By JOHN S. COHEN, Jr.

Whenever a cinema critic is hard put to find an adequate topic for discussion he can always turn to D. W. Griffith. That director's shortcomings, as well as his achievements (and these are many and varied), always furnish food for articles, and at the present time—in view of the continuance of his latest film, "Sorrows of Satan" at the Cohan, and of the highly successful repertory of all of his pictures at the enterprising Cameo Theater—Mr. Griffith is, as the newspaper saying has it, better copy than ever before.

Here's hoping that he never stops making photoplays!

* * *

First, let us examine him impartially in the light of his cinemas. "The Avenging Conscience" reveals him as a master of the technic of projecting psychological aspects in a given movie. "The Birth of a Nation" reveals him as a master of movement, of tawdry but magnificently effective story telling, of timing. So do "Intolerance" and "America." In "Broken Blossoms" and "Sorrows of Satan" Mr. Griffith projects himself as a somewhat self-conscious but clever lyric poet (with a streak of brutality ready to break through at any moment). And in "Way Down East" the master shows that he can build up a suspenseful melodrama and establish broad characterizations with the best of them.

* * *

Considering his multifarious activities, there is no denying that he has accomplished as much as twenty other directors. Think of the movie spectacles he has built! And then think, if you can, of the wear and tear that his soul must have suffered as he built them. Think, again, of the multitude of "touches" that have gone into each and every one of them, the myraid details. And, lastly, think of the fact that, after many years, he is still planning new worlds to conquer, new "epics" to fashion. He is even planning to construct a new modern sequence for his mountainous spectacle "Intolerance," and launching that white elephant of his career on a new life at $2 a seat in a legitimate theater.

* * *

Go through the list of movie directors, and you will not find one of them who can offer as broad, as revolutionary (for their day and time), as complete and as satisfying, a repertory of works as Mr. Griffith. He even has a few obnoxious, but highly successful box office efforts, "Sally of the Sawdust," "Dream Street" and "That Royle Girl," to throw in for the greater majority. Where, again, could you find a director with such a list as "The Birth of a Nation," "'Way Down East," "Intolerance," "Broken Blossoms," "The Sorrows of Satan," "Judith of Bethulia," "The White Rose" (a bad picture with good moments), "America," and many others. Where, indeed? And as though in answer to that question, Mr. Griffith and his backers have already begun arrangements to hold D. W. Griffith repertory seasons in all the cities of our land. The idea is admirable. Properly exploited, a repertory of all of his grander films would fill a theater in every hamlet for a given time. Certainly, the film repertoires of any other directors would not stand half as much chance of succes. . . .

* * *

Of course, he is, like every individualist, laden with faults, and numerous critics, professional and amateur, including the writer, have harped on them for the last few years. Everything any one has said of his subtitular weaknesses is true. Every knock he has received for his luridity, his attempt to merge poetic streaks with ten-twenty-thirty melodrama has been deserved. And every crowning given him for cheap sensationalism, revival meeting moralizing, Victorian lechery, brutality and assinine sentimentalism, has been a crowning well merited. These are grievous faults, but they are the dross that comes with the gold. They are the dregs of a personality that is primarily vigorous, stalwart, ruthless and medieval.

* * *

The secret of Mr. Griffith is, of course, that he belongs to another age. In the dark, Mauve age, he was an actor, a minister. His culture, if any, is thus a mixture of sex as sin, flowery "stage" lines as literature, virginity as the one great merit of womankind, religion as superstition, and D. W. Griffith as a close approach to God. Otherwise, he is a brilliant cinematist, and people who condemn him for his lack of modernism might as well condemn any of the Victorian classicists of literature for not being like E. E. Cummings. Personally, I feel that every good director has a bit of Griffith's marvelous cinematic sense tucked inside him. . . .

Here's hoping, again, that he never stops making pictures!

Recommended

"WE'RE IN THE NAVY NOW," at the Rialto.

"THE CABINET OF DR. CALIGARI," with Conrad Veidt and Werner Krauss. At the Fifth Avenue Playhouse, at 66 Fifth avenue.

"SEVEN YOUR OLD MAN," with W. C. Fields, at neighborhood theaters.

"THE MAGICIAN," with Alice Terry and Paul Wegener. Directed by Rex Ingraham. At the Neighborhood theaters.

"SORROWS OF SATAN," directed by Griffith. At the Cohan.

"THE TEMPTRESS," with Greta Garbo and Antonio Moreno. At neighborhood theaters.

"THE PRINCE OF TEMPTERS," with Lois Moran and Lya de Putti, at neighborhood theaters.

"THE BETTER 'OLE," with Syd Chaplin, and Vitaphone. At the Colony.

"THE FOUR HORSEMEN," with Valentino. Directed by Rex Ingram. At neighborhood theaters.

"VARIETY," with Jannings and Lya de Putti. At neighborhood theaters.

"BEAU GESTE," with Neil Hamilton, William Powell, Noah Beery, Ronald Colman, Alice Joyce and Mary Brian. At the Criterion.

"THE STRONG MAN," with Harry Langdon. At neighborhood theaters.

"SO THIS IS PARIS," with Monte Blue, Andre Berenger and Patsy Ruth Miller. Directed by Lubitsch. At neighborhood theaters.

"THE WALTZ DREAM," with a foreign cast. At neighborhood theaters.

"BATTLING BUTLER," with Buster Keaton. At neighborhood theaters.

"THE BIG PARADE." At the Astor.

"THE DUCHESS OF BUFFALO," with Constance Talmadge. At neighborhood theaters.

"THE SHOW OFF," with Ford Sterling. Directed by St. Clair. At neighborhood theaters.

"THE SCARLET LETTER," with Lillian Gish and Lars Hanson. At the Central.

"MARE NOSTRUM," with Alice Terry and Antonio Moreno. At neighborhood theaters.

"YOU'D BE SURPRISED," with Raymond Griffith. At neighborhood theaters.

FILM GUILD REPERTORY—At the Cameo.

—BURLESQUE—NIGHT CLUBS—MUSIC

Telegraph

Section Three

CTOBER 31, 1926. Four Sections—Section 3

N. Y.
From the
Paramount

D. W. GRIFFITH AND FAMOUS PLAYERS MAY PART COMPANY OVER "SATAN"

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Slave," His Next for Famous —Might Return to U. A. or Go With Universal.

The industry was very much concerned over the future plans of D. W. Griffith during the past week, for rumors prevailed with recurring persistency that the master director is about to part company with the Famous Players-Lasky Corporation, Griffith's last picture, "The Surrows of Satan," being responsible for the alleged breach.

The Famous organization is said to be keenly disappointed in this picture, which opened less than three weeks ago at the George M. Cohan Theatre. It was expected that the production would be an outstanding road show attraction prior to its opening. The first week's receipts were about $8,000, and the returns for the second week in fourteen performances in the neighborhood of $12,000.

There were clashes during its production. It far exceeded its estimated cost, and the large sets used during its making tied up the Paramount studios to such an extent, it is said, that the other productions were handicapped to a marked degree. And then the poor showing that the film has made at the box office of the Cohan Theatre is said to have been such a disappointment to the Famous Players' executives that there were several conferences with the director prior to their leaving for French Lick for the semi-annual sales meeting. As a result of these conferences, Griffith is sai dto have offered to relieve the company of his contract.

In the event that the contract is dissolved by mutual agreement, it will mean that the production of "The White Slave," in which Richard Dix and Carol Dempster were to have been featured under Griffith's direction.

If Griffith leaves Famous, there is no end of speculation concerning his future directorial plans. Some suggest that he might return to United Artists, in which organization he is still interested, and in that case he might make productions on the Coast for that company. This seems likely, for Griffith was with U. A. at its organization seven years ago, leaving to fulfill his contract with Paramount.

Another rumor has it that D. W. may join up with Universal. A number of conferences were held in the Universal offices in this connection. This plan involves production of the Edna Ferber story, "Show Boat," by the famous director

Griffith is stopping at the Hotel Ambassador, and refused to make any comment one way or the other that he and Paramount had come to a parting of the ways.

His first production for Famous was "That Royle Girl." His third was to have been "The White Slave."

Last Production for Paramount Said to Be Disappointing at the Box Office—Much Speculation Over Director's Future Plans.

EXPECTED ROAD SHOW HIT

Hit Would Necessitate Postponement of "The White

PICTURE	NEGATIVE COST	COST OF PRINTS	November 1st, 1926. INCOME FROM GENERAL RELEASE	EXCESS OF INCOME FROM GENERAL RELEASE OVER NEGATIVE & PRINTS	EXPLOITATION COST	ROAD SHOW PROFIT OR LOSS	FINAL NET PROFIT OR LOSS
"Love Flower"	$340,281,98	$8,428,39	$ 376,456,02	$ 29,747,71	$ 75,315,91	-	$ 45,550,20
"Way Down East"	721,846,66	189,651,63	1,988,288,40	1,070,788,09	434,836,64	$ 1,078,181,84	1,706,004,49
"Dream Street"	337,180,19	72,067,12	530,249,89	121,072,58	188,560,59	-	67,488,01
"Orphans of The Storm"	845,010,83	95,300,66	1,265,362,43	325,051,54	306,716,89	81,408,58	68,567,95
"One Exciting Night"	362,201,84	88,253,41	808,270,57	357,815,32	187,838,99	178,443,04	5,158,71
"White Rose"	425,608,50	75,878,93	655,983,76	124,496,33	92,752,44	47,322,36	15,870,47
"America"	795,018,02	98,671,70	874,653,57	19,034,15	148,534,36	156,144,48	323,704,93
"Isn't Life Wonderful"	260,964,85	36,670,93	205,716,44	93,919,34	48,104,33	-	142,023,67
	$4,088,051,25	$606,912,77	$6,610,917,08	$1,915,950,08	$1,464,352,35	$611,808,84	$1,043,406,57

Dw & Inc
finance state

R. L. BOGARDUS
INVESTMENTS
REALTY REPORTS
TAX AND TITLE SOLICITING
PHONE STERLING 2222
1033 SHANNING WAY
PASADENA CALIFORNIA

#446 November 2 1926

Mr David W.Griffith,
Hotel Astor N.Y.City.

Dear Mr Griffith:-

I keep in close touch with property which owners are in danger of losing through tax sale, and endeavour to get into communication with them in time to save it.

As it costs hundreds of dollars to recover such property -and than not always successful-I make a charge of ~~xxxx~~ 5% of the delinquent taxes or a minimum charge of $5.00 if the amount is $100 or under.

I understand you own the following lots in San Pedro Calif. all of which were sold to the state on June 30 1922 for the unpaid taxes of 1921 as follows:-

ALMA TRACT:	Lot 10	sold for	$13.24
do	" 11	" "	13.24
do	" 12	" "	13.24
PACIFIC AVE TRACT			
	Lot 13	sold for	20.36
	" 14	"	16.71
	" 15	"	15.95

Besides the above amountsthere are the penalties and interest and possible the taxes for subsequent years which I have not looked up but which I will obtain a detailed state ment of showing exactly the amount required to redeem them now, if you would like me to do so,for such statement I make no extra charge.

Trusting I may be of service in saving this property f for you before it is too late and awaiting an early reply I am

Very truly yours

R.L.Bogardus

R.L.Bogardus.

207

November 3, 1926

Mr. Louis Schwartz,
c/o Famous Players-Lasky Corporation,
485 Fifth Avenue,
New York City.

Dear Mr. Schwartz,

I beg to acknowledge receipt of your favor of the 28th ult., enclosing duplicate original agreement under date of October 11th between your corporation and Emil Jannings.

Will you also send me a copy of your letter addressed to Mr. Jannings under date of October 11th, relative to the passport situation and also advise me as to whether or not you have received copy of the letter under date of October 22nd, signed by Mr. Jannings and Mr. Pommer to your company, relative to the assignment of the Jannings's contract to Gussie Holl Productions, Incorporated. Also advise me what payments you have made and to whom, if any, pursuant to the terms of said letter of instructions. I believe the proper procedure would be to have these checks drawn to the Gussie Holl Productions, Incorporated and forwarded to me for deposit in said company's account.

Thanking you for your kind co-operation in this matter, I remain

Yours very truly,

AHTB KM

207

November 3, 1926

Mr. and Mrs. Emil Jannings,

Dear Mr. and Mrs. Jannings,

I am writing you in care of Mr. Pommer since I am not sure of your address at Hollywood and am anxious that you receive this without delay.

I trust your journey across the Continent has met with all your expectations and that your stay in Hollywood will more than exceed ~~all your expectations~~. JK.

I understand from Mr. Louis Swarts that he gave you, on leaving, a duplicate original of Mr. Jannings's agreement with the Famous Players Company, together with a copy of the letter regarding the passport situation; also, the notice of your employment by the Gussie Holl Productions, Incorporated, ~~together with~~ referring to the assignment of the rights under the Famous Players' contract to said corporation, in accordance with your agreement with Mr. Pommer and the said Gussie Holl Productions, Incorporated.

which is No 1 for identification

I am enclosing herewith, in contract form, the informal agreement you had with Mr. Pommer to render your services to him in accordance with the agreement set forth in said contract, together with the assignment, to be signed by Mr. Pommer, assignment ~~of~~ said contract with you to the Gussie Holl Productions, Incorporated, which assignment you should likewise ~~consent to~~ sign. You will note by this contract with Mr. Pommer, that he ~~desires~~ agrees that the $1,500 a week ~~which you are to receive as salary for five years~~ is to pay expenses of ~~your~~ a chauffeur and automobile expenses, your expenses for cosmetics, "fan mail" expenses or publicity ~~expenses~~, secretarial expenses, accident and life insurance and any other expenses which you may have arising out of your fulfillment of the contract with Mr. Pommer which, of course, in turn has been assigned to and accepted by the Gussie Holl Productions, Incorporated, in accordance with the assignments aforesaid. These expenses should be paid by the corporation as they are proper disbursements, ~~by the corporation~~, since it has assumed the obligations of the Pommer contract.

These records may be kept in a checkbook, either in the stubs as each check is paid out, or can be itemized under items of cash disbursements, all memorandums of which should be carefully kept for future accounting purposes.

— and Wanted J.

(X)

I am also sent a resignation as a director to be signed by Mr. Pommer and which resignation can be accepted at any time, but which, for convenience purposes, should not be done unless for any reason it becomes expedient so to do.

We have opened a bank account here in New York on behalf of the corporation and we advise that all funds be deposited here and weekly checks be mailed to Mr. Jennings, which checks are to be signed by Mrs. Jennings and countersigned by myself or Mr. Pommer. These checks should be paid and collected through the mails rather than by telegram, since by telegram would run into needless expense and since Mrs. Jennings will keep the checkbook in her possession, she can prepare the checks and either have Mr. Pommer countersign them there or forward to me for countersignature and I will have them remailed.

All surplus funds over and above the corporation's expenses and a reasonable banking balance should be deposited weekly or monthly in savings banks' accounts, which carry an interest of 4% and which will keep your company's funds on practically a cash basis and in absolute safety. If from time to time you should desire to make any investments in bonds or real estate you will be at liberty so to do.

I will forward as soon as printed, the certificates of stock made out in your respective names and I suggest that the same be signed in blank on the back thereof and returned to me to be held for the benefit of the survivor in case of death.

I am also enclosing some clippings taken from New York papers which I believe you may have overlooked in the great mass of publicity which you have received here and throughout the country.

I regret that I was ill the day you left as I should like to have had a further conference with you both and should like to have mentioned the matter of my personal compensation. When Mr. Pommer first took the matter up with me we did not contemplate having a corporation to take care of all matters and I suggested the fee then of a retainer of $1,000 a year, but since the corporation has taken over the entire matter of expenses and accounts, etc., I believe I should receive the same fee that I am receiving from Mr. Pommer for handling his corporate matters, viz; $2,500 a year and this should be paid either in weekly or monthly payments, the term to begin from the date of your contract with the Famous Players and the Corporation.

which will necessitate a great deal more work on my part, and a greater saving to you.

D.W.GRIFFITH, INCORPORATED
OFFICE OF THE SECRETARY
1341 West 42nd Street,
New York City.

November 3 1926.

TO THE CLASS "A" STOCKHOLDERS OF D.W.GRIFFITH, INCORPORATED:

We are enclosing herewith Balance Sheet of D.W.GRIFFITH, INCORPORATED for the period ending June 30th 1926 as prepared by Messrs. Price, Waterhouse & Co., Certified Public Accountants, after an audit of the Corporation's books.

We would particularly call your attention to our present financial condition as compared with that shown in our last report to you. You will see that there is a net reduction in Liabilities of $816,987.42 and that at the present time our liabilities, aside from the Capital Stock liability, are less than they have ever been. This reduction in liabilities was accomplished as a result of the income derived from our contract with Famous Players Lasky Corporation, together with the additional income on our own productions released through the United Artists Corporation, and also in no small measure was this due to the policy of economy which we have adopted since the Famous Players contract came into effect. It is our intention to continue this policy.

We call your attention to several items on the enclosed Balance Sheet which in our opinion need explanation:

"Inventories" which are carried at a value of $180,008. include all of the pictures released by us since incorporation, among which are "Broken Blossoms", "Way Down East", "Orphans of the Storm", etc. All of these productions have, what is termed in the industry, a reissue value. In the case of "Way Down East" it is conservatively estimated the reissue value is $300,000. It is intended that this picture will be scheduled for reissue in 1927,

at which time there will be no further amounts of production cost to be written off against the income derived therefrom. In other words, such income will be practically all profit over and above miscellaneous distributions.

The account carried under the heading of "Accounts Receivable Al Jolson" in the sum of $71,696.22 is still in the course of litigation. A judgment has been handed down recently which is deemed insufficient by our attorneys and it is expected an appeal will be taken.

You will note that the item "Mortgages Receivable" represents the mortgages received as part of the sale price of the Studio property and the so-called thirty-acre piece heretofore consented to be sold by the Class "A" Stockholders.

Included in our liabilities is the sum represented as "D.W.Griffith Loans and Advances" $118,341.12 which constitutes personal loans and advances made to the Corporation by Mr. Griffith in addition to waiving considerable of his annual salary. These loans have been subordinated by Mr. Griffith to all other liabilities.

Included in the amount classified as "Accounts Payable" there is the sum of $29,491.86 which is a Tax imposed by the State Government of the State of New York, and which is subject to material reduction if our contention now being made to the State Tax Commission is confirmed by the said Commission. This account has been in dispute for the past six years. It is expected that a final determination of the matter will be rendered in the near future.

When taking into consideration the fact that Mr. Griffith's Capital Stock holdings are subordinated to the Class "A"

Stockholdings in the distribution of assets as well as profits it can be readily seen on the attached Balance Sheet and from the above remarks in connection therewith that the value attached to the Class "A" stock is only a trifle less than that which was originally paid for it.

Very truly yours,

D.W.GRIFFITH INCORPORATED

By_____

Secretary.

R. B. BLAKEMORE & SON

1007 Newburg Road

LOUISVILLE, KY.

Nov 21 1926

Baughman & Pendleton
New York.

Gentlemen

Replying to yours of Oct 21 - 1926
I am sorry to have to write you again regarding the
unpaid balance Mr Kippick thinks is due him for
work on his house at Lakeside Ky.
The only amount I can possibly see is the $20.00 I deducted
which paid my rent in June to Sept 10th and I moved
from his house Aug 28th.
I am inclosing check for the $20.00 and will have
Mrs Blakemore write you regarding the deduction of
40.00 which was not for painting floors alone

Truly R B Blakemore

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Picture Plays and Players

'Intolerance,' Griffith's Titanic Spectacle, Returns After Twelve Years.

(This essay on "Intolerance" is timely in view of the fact that it is being revived to-day and next week at the Cameo by the Film Guild.—Editor's note.)

By SEYMOUR STERN.

Let the German devotees who condemn Griffith pause in their execrations of the man and his work, for "Intolerance," the most monumental work of any screen, has come to town. Until now I had deemed "The Birth of a Nation" the noblest example of Griffith's technic, but "Intolerance," described by its creator as "a sun-play of the ages," triumphs over that and over every other thing he has done.

In it the whole of civilized history, as conceived in four salient crises, passes in breathtaking, panoramic review—a review which consists of sets six times bigger than "Ben-Hur" and "Quo Vadis" combined and of hordes of people numbering in untold thousands. It is a document of time unfolded in an orgy of space. It is Spengler visualized via the Griffith master vista, presented in eternal celluloid! The flashback, the director's own invention, gives here a startlingly fresh treatment of spatial interpretation. Watching "Intolerance," we are spectators of another universe, the tragic events of which, as they reel stupendously before our eyes, are chronologically contemporaneous rather than chronologically separate. Time is nullified. The Greek idea of telling a story is shattered. All life, the earth, the universe, breathes and crashes and throbs in one vast, synthetic cosmic. This is Spengler, rhythm—the vital point of "Intolerance."

Twelve Years Ago.

"Intolerance" was made twelve years back, and first shown in August, 1916. It has a dark history. The depth of the idea and the unconventional treatment were too much for American audiences, and so it failed completely here. The technic, moreover, was incalculably ahead of the day, as for the most part it still is. The closeup, for example, is used as the Germans are only now beginning to use it. The wonderful "eye opener" effect which Griffith alone has mastered plays a leading part, and the photography of the court room scenes foreshadows the court room of "Variety." The picture is doubly interesting on this account and on one other. The other is its treatment of historical episodes.

There are four episodes, rotating and rotating in a steady rhythm. Gradually, as each episode approaches the terrific climax, this rhythm is accentuated, the tempo aceclerated, the periodicity, or temporal aspect, scene of each heightened, and there is a denouement which culminates in the triumph of intolerance over time and man. The end: the tragic doom of man in his fight against the abstract forces of misunderstanding and hate.

The whole piece is a colossal philosophical melodrama, lurid but undeniably true, which depicts the utter futility of civilization in the face of predestined fate. Fate is symbolized by a woman rocking a cradle endlessly and endlessly. It is as though Griffith were saying in Rolland's famous words, "I (Man) am the Child soon to be born." Millenium, everlastingly promised, but in the end withheld from the outstretched hands of a suffering world!

Its Anachronisms.

This explanation I offer in the hope of clearing up the old charge made against the treatment of history in "Intolerance." For the picture abounds in anachronisms of the wildest kind. Belshazzar, who in the Bible is slain, here kills himself. Babylon was not destroyed by religious intolerance or by a swift, premeditated, military attack, but decayed "through a gradual and purely economic process." Again, Cyrus benefited rather than destroyed Babylon. These and other objections have been hurled against "Intolerance," but in the face of a far more fundamental issue they are meaningless. For in this film Griffith, though he has twisted history, has crystallized in synthetic sections of what I shall call "type-episodes," four crucial periods of the last three thousand years: the pagan period, the religious period, the medieval period and the economic or modern period. In each case he takes the same theme, develops it in the same rhythm, brings it up to a common point, and blends it in the vivid and indescribable superhuman climax of the film.

Its Motion.

The constant beat of a furious motion; the "drum tap" principle underlying the entire mammoth production; the use of the vista and the "wheel within wheel" effect; the unbroken flow and majestic movement of titanic masses; the inconceivable motif of the Babylonian war scenes; the stupendous views of the siege towers ("architecture in motion"), and the use of the Griffith style in the movement of civilizations marching to war, make this work monumental in its message, eternal in its presentation of an individual art form. To attack Griffith without having seen it is a libel; and to attack him after having seen it is evidence of an utter lack of critical judgment. With an adequate musical accompaniment "Intolerance" could run a year on Broadway at two dollars top. Each of its four immense stories is a "supper special" in itself, and the complete work, conceived on a scale which positively defies description, is an experience without parallel in filmdom.

November 8th 1926.

Messrs. James A Allen,
63 State Street,
Boston, Mass.

Gentlemen:

I am enclosing herewith two invoices of D.W. Griffith Incorporated under date of May 20th 1926 for one print of the motion picture HEARTS OF THE WORLD and twenty-five sets of black and white photos heretofore ordered by and shipped to Golden Distributing Corporation, 57 Church Street, Boston, Mass., pursuant to their order of April 14th 1926. We have written to this concern asking payment of this account amounting in all to $416.44 but have received no reply.

Will you kindly endeavor to collect this claim under the usual terms and also advise us the cost of commencing suit for the same if this becomes necessary.

Please do not commence suit until instructed by us.

Kindly acknowledge receipt, and oblige

Very truly yours,

P.S. Your name was taken from Campbell's Law List.

A.H.T.B.

R:GDM
Enc.

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

LEGAL DEPARTMENT
RALPH A. ROHR
LOUIS E. SWARTS
AUSTIN C. BEDDOW
CHARLES E. HAWTHORNE
LEWIS M. SCHULER
THOMAS W. VARNUM
GERHARD T. CAMPE
WILLIAM T. POWERS
ATTORNEYS

ELSE JOHN LUDVIGH
GENERAL COUNSEL

November 5th, 1926.

Albert H. T. Hanshaf, Esq.,
150 West 42nd Street,
New York, N. Y.

Dear Sir:

I enclose, herewith, copy of letter addressed to Mr. Jannings under date of October 11th, relative to the passport situation.

I have not received a copy of the letter dated October 22nd, signed by Jannings and Mr. Pommer, although I have received one signed by Jannings. I sent an additional copy to Pommer on the train and he took it with him to the Convention and was to return it.

The letter from the Company (October 11th, 1926) to Mr. Jannings was not endorsed by Mr. Jannings and was not endorsed by Mr. Jannings and was also sent to Mr. Pommer to secure Janning's endorsement. This has not yet been returned. I do not know what payments have been made pursuant to the letter of instructions. However, I shall look up the matter and report to you further.

Very truly yours,

Louis Swarts

LES:SW
Enclosure

November 6th 1926.

Mr. and Mrs. Emil Jannings,
c/o Famous Players Lasky Corporation,
Hollywood, California.

Dear Mr. and Mrs. Jannings:

I trust your journey across the Continent has met with all your expectations and that your stay in Hollywood will more than exceed them.

I understand from Mr. Louis Swarts that he gave you, on leaving, a duplicate original of Mr. Janning's agreement with the Famous Players Company, together with a copy of the letter regarding the passport situation; also, the notice of your employment by the Gussie Holl Productions, Inc., referring to the assignment to said corporation of the rights under the Famous Players' contract, in accordance with your agreement with Mr. Pommer and the said Gussy Holl Productions, Inc.

I am enclosing herewith, in contract form, the informal agreement you had with Mr. Pommer to render your services to him in accordance with the agreement set forth in said contract, which is Numbered 1. for identification, together with the assignment, to be signed by Mr. Pommer, assigning said contract with you to the Gussy HollProductions, Inc., which assignment you should likewise sign, and which is numbered "2". You will note by this contract with Mr. Pommer, that he agrees to pay you $1500. a week for five years; is to pay expenses of a chauffeur and automobile expenses, for your transportation, your expenses for cosmetics, "fan mail" expenses or publicity, secretarial expenses, accident and life insurance and any other expenses which you may have arising out of your fulfullment of the contract with Mr. Pommer which, of course, in turn has been assigned to and accepted by the Gussy Holl Productions, Inc., in accordance with the assignments aforesaid. These expenses should be paid by the corporation as they are proper disbursements, since it has assumed the obligations of the Pommer contract.

These records may be kept in a checkbook, either in the stubs as each check is paid out, or can be itemized under items of cash disbursements, all memorandum of which should be carefully kept for future accounting purposes.

I am also enclosing letter #3 addressed to Gussy Holl Productions, Inc. to be signed by Mr. Jannings, which letter is self-explanatory and also letter #4 addressed to Mr. Erich Pommer to be signed by Mr. Jannings, which letter is also self-explanatory.

Will you kindly execute all the aforesaid papers in duplicate and return one copy to me for the Corporation files.

We are about to open a bank account here in New York on behalf of the corporation and we advise that all funds be deposited here and weekly checks be mailed to Mr. Jennings, which checks are to be signed by Mrs. Jennings and countersigned by myself or Mr. Pommer. These checks should be paid and collected through the mails rather than by telegram, and since Mrs. Jennings will keep the checkbook in her possession, she can prepare the checks and either have Mr. Pommer countersign them there or forward same to me for countersignature and I will have them remailed.

All surplus funds over and above the corporation's expenses and a reasonable banking balance should be deposited weekly or monthly in savings banks' accounts, which carry interest of 4% and which will keep your company's funds on practically a cash basis and in absolute safety. If from time to time you should desire to make any investments in bonds or real estate you will be at liberty so to do in the name of the corporation.

I will forward as soon as printed the certificates of stock made out in your respective names and I suggest that the same be signed in blank on the back thereof and returned to me to be held for the benefit of the survivor in case of death.

I am also enclosing some clippings taken from New York papers which I believe you may have overlooked in the great mass of publicity which you have received here and throughout the country.

I regret that I was ill the day you left as I should like to have had a further conference with you both and should like to have mentioned the matter of my personal compensation. When Mr. Pommer first took the matter up with me we did not contemplate having a corporation to take care of all matters and I suggested the fee then, of a retainer of $1,000. a year, but since the corporation has taken over the entire matter of expenses and accounts, etc., which will necessitate a great deal more work on my part, and a greater financial saving to you, I believe I should receive the same fee that I am receiving from Mr. Pommer for handling his corporate matters, viz; $2,500. a year and this should be paid either in weekly or monthly payments, the term to begin from the date of your contract with the Famous Players and the Corporation.

If there is any further information you desire regarding this matter, do not hesitate to request the same and I will be only too pleased to keep you fully informed. It may be that I will be at the Coast in the near future and if so, will certainly take the liberty of calling upon you.

Thanking you again for your courtesy and trusting that you will continue to enjoy your great success in this country, I remain

Yours very truly,

AHTB:GDM

D. W. GRIFFITH COLLECTION MODERN ART FILM LIBRARY MUSEUM

MUSEUM OF MODERN ART FILM LIBRARY

m and Farce About Navy Life Arrive

Lot y of rs

Betty Bronson

Star of "Everybody's Acting," at the Rivoli

And—Contents Noted

Dear Harriette Underhill:

Confidingly, yea trustingly, I write you, hoping you will read my lament, for, dear one, I paid four bits to see Milton Sills in "Paradise" and it was ah ——. It would take an elastic imagination to visualize Milton as the irresponsible, high-flying youngster he is pictured therein. The picture, as a whole, has hardly a leg to stand on, and that one is collapsing with age. They even dragged poor Charlie Murray into the mess to rattle the bones of the skeleton plot of buried treasure on a distant island. Why have they done this to our Milton, who only lately gave such a fine performance in "Men of Steel"? The only part of "Paradise" I enjoyed was his fight with Noah Beery, which made a smashing

crossed your trail in "Town Topics," we assume that you've made the grade. Neither were you given a bad break on the paternal side in the matter of names. We can't, with any degree of success, picture the first Anawalt edging his way through Castle Garden, with all of his earthly possessions within the folds of a bandanna handkerchief. Rather we fancy him as being among those aroused from sleep on a certain memorable night by the late Paul Revere.

Despite which early American background, Mary Louise, ladies must live, and as one of such to another, how does one go about interesting editors in one's early efforts? J. A. C.

When Miss Anawalt answers your letter she'll have to do it

Gala O ening For Par mount Theater Nov. 19

Newest House to Have Art Gallery and Hall of Nations Among Its Features

When the new Paramount Theater holds its opening on the night of November 19 the event will be more than the accomplishment of a gigantic physical feat of building. It will mark the realization of a life long dream of Adolph Zukor, president of Famous Players-Lasky Corporation. Not only will the lofty and imposing edifice become the home of Paramount activities, but it will serve, as well, as a monument to the popularity of motion pictures.

The Paramount Theater, erected at a total cost of $1,[illegible]00,000, will tower thirty-five stories above Broadway. It will change the entire skyline of upper New York. Although the theater will be of spacious seating capacity, with 4,000 chairs, it will have the beauty, comfort and elegance synonymous with much smaller houses. The grand lobby is spacious enough for 1,500 persons. For its decoration $00,000 worth of Italian marble was imported.

The theater will have no fewer than twenty-six rooms in which patrons can meet, smoke and chat. One smoking room will be reserved for the ladies. Popular prices and continuous shows will be the policy. A pipe organ, the largest ever constructed, has been installed. Instead of one projection room for the advance screening of pictures, the theater will have three small projection rooms, each capable of seating 100. Also, there will be an art gallery with 150 paintings, which have been collected during the last three years, and of which some are rare. In keeping with the other novelties, the conventional orchestra pit will be glorified through being lifted into view by huge hydraulic elevators, then transplanted, musicians and all, right upon the stage.

A distinctive feature of the Paramount Theater will be the Hall of Nations in an inner lobby. Historical stones from all over the world have been imported and set in the walls. There is, for instance, an idol from the old temple of Quetzalcoatlen, the most ancient ruins [illegible] Mexico; stones from England's Ha[illegible] Parliament, Buckingham Palace, [illegible]h Castle. Dublin Postoffice, [illegible] Abbey, Tower of London, the [illegible] of China, a stone from th[illegible] in the world, the Dion[illegible] dating back to 496 B. [illegible] from Japan's Tok[illegible]

Glancing at Mr. Griffith's "Intolerance" After Ten Years

An Attempt to Express Considerable Enthusiasm Over a Screen Masterpiece That Gives Indication of Being Timeless

By Richard Watts Jr.

FILM people use the word "epic" in a prodigal way that must shock the advocate of careful speech. In fact, they employ it so freely that a screen epic, like the London of Lorelei Lee, Miss Underhill and Mr. Cohen is nothing. Every program picture that has more than a dozen extras is now proudly labeled a super-epic, with a triumphant contempt for the puny efforts of Messrs. Homer, Virgil and Milton. Now the Film Arts Guild has put us all in its debt again by bringing back "Intolerance" and, with scant apologies, I must join in the cry of "epic." If ever I saw one in modern art, it is the Griffith picture.

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This section of the film is the most old-fashioned part of the production, and that is by no means because of those quaintly ancient clothes worn by the local peasantry of the time. The tale of the poor young man who is framed by his enemies, only to be saved from hanging by a last-minute confession and a mad dash to the gallows, is trivial melodrama, despite the overtones of sociology injected by the director. The admirable justice of Mr. Griffith's plea for economic and social tolerance in this modern world cannot make his plot here more than nonsense.

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Betty Bronson

Star of "Everybody's Acting," at the Rialto

And—Contents Noted

Dear Harriette Underhill:

Confidingly, yea trustingly, I write you, hoping you will read my lament. Far, dear one, I paid four bits to see Milton Sills in "Paradise" and it was ah ——. It would take an elastic imagination to visualize Milton as the irresponsible, high-flying youngster he is pictured therein. The picture, as a whole, has hardly a leg to stand on, and that one is collapsing with age. They even dragged poor Charlie Murray into the mess to rattle the bones of the skeleton plot of buried treasure on a distant island. Why have they done this to our Milton, who only lately gave such a fine performance in "Men of Steel"? The only part of "Paradise" I enjoyed was his fight with Noah Beery, which made a smashing hit with me, for the Irish dearly love a fight. In finale, our he-men of the screen are much too scarce to waste in such poor pictures as "Paradise," which, in our honest opinion, was Hell.

Yours approvingly, J. H.

You speak of Paradise and you never mention my Mr. Sills and my Lu'u Belle! They are the beautiful monkeys which performed so gracefully.

Dear Miss Harriette Underhill:

If the rest of the world will kindly continue to roll by, we, with your gracious permission, shall proceed to launch what should be a grand and glorious acquaintance with one Mary Louise Anawalt, who on this particular day of our Lord and Al Smith happens to be our shining farthest star.

Even your name, Mary Louise, we admire extravagantly. In fact, had we been consulted at the moment of our arrival in this vale of tears we would have insisted that they call us Mary Louise; though candor compels us to admit that we, bivouacing through life, under the title of Mary Louise, would have proven to be what heredity experts term a throw-back. One instinctively expects nice things of the Mary Louises of this world, and they consistently run true to form and are invariably lovely and beloved. Never having crossed your trail in "Town Topics," we assume that you've made the grade. Neither were you given a bad break on the paternal side in the matter of names. We can't, with any degree of success, picture the first Anawalt edging his way through Castle Garden, with all of his earthly possessions within the folds of a bandanna handkerchief. Rather we fancy him as being among those aroused from sleep on a certain memorable night by the late Paul Revere.

Despite which early American background, Mary Louise, ladies must live, and as one of such to another, how does one go about interesting editors in one's early efforts? J. A. C.

When Miss Anawalt answers your letter she'll have to do it through us; and so we shall learn, too, how she goes about it.

Dear Miss Underhill:

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Anyway, perhaps, if you don't go to the Cameo you can pass my request to the next one who does.

Thanks awfully for your chatty column. It's a whole lot better than any bobbed hair girl I know.

WILLIE BUOY.

I hear that the Cameo is going to revive "In the Bishop's Carriage." Many others have asked for it, also, I believe.

"Alias the Deacon"

The cast for the film version of "Alias the Deacon" will include Jean Hersholt, June Marlowe, Myrtle Stedman and Ralph Graves.

Wallace Beery

Gala O[illegible]ening For Para[illegible]mount Theater [illegible] Nov. 19

Newest House [illegible] Have Art Gallery and [illegible]Hall of Nations Among [illegible] Its Features

When the new [illegible]mount Theater holds its opening [illegible] the night of November 19 the street [illegible] will be more than the accomplishment [illegible] a gigantic pyramidal foot of building. It will mark the realization of a [illegible] long dream of Adolph Zukor, [illegible]dent of Famous Players-Lasky Corp[illegible]ation. Not only will the lofty [illegible] gaming edifice become the home of [illegible]ramount activities, but it will [illegible], as well, as a monument to the [illegible]larity of motion pictures.

The Paramount Theater, erected at a total cost of $[illegible], will lower [illegible] Broadway. It will change the sky[illegible]line of Upper New York. Although the theater will be of spacious seating capacity, with 4,000 chairs, it will have the beauty, comfort and elegance synonymous with much smaller houses. The grand lobby is roomy enough for 1,000 persons. For its decoration $[illegible] worth of Italian marble was imported.

The theater will have no fewer than twenty-six rooms in which patrons can meet, smoke and chat. One smoking room will be reserved for the ladies. Popular prices and continuous shows will be the policy. A [illegible] organ, the largest ever constructed, has been installed. Instead of one projection room for the advance screening of pictures, the theater will have three small projection rooms, each capable of seating 100. Also, there will be an art gallery with 150 paintings, which have been collected during the last three years, and of which some are rare. In keeping with the other novelties, the conventional orchestra pit will be glorified through being lifted into view by huge hydraulic elevators, then transplanted, musicians and all, right upon the stage.

A distinctive feature of the Paramount Theater will be the Hall of Nations in an inner lobby. Historical stones from all over the world have been imported and set in the walls. There is, for instance, an idol from the old temple of Quetzalcoatlen, the most ancient ruins [illegible] Mexico; stones from England's Ha[illegible] Parliament, Buckingham Palace, [illegible] Castle, Dublin Postoffice, [illegible] Abbey, Tower of L[illegible] China, a s[illegible] in the wo[illegible] dating bac[illegible] from Japa[illegible] of other histori[illegible]

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The Broadway Association is cooperating with the Paramount organization in making the first night a memorable occasion. Governor Smith is honorary chairman of the celebration committee, while Mayor Walker holds the same ranking with the dedication committee. Lee J. Eastman, president of the Packard Motor Company, is chairman of the general committee.

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Glancing at Mr. Griffith's "Intolerance" After Ten Years

An Attempt to Express Considerable Enthusiasm Over a Screen Masterpiece That Gives Indication of Being Timeless

By Richard Watts Jr.

FILM people use the word "epic" in a prodigal way that must shock the advocate of careful speech. In fact, they employ it so freely that a screen epic, like the London of Lionel Lee, Miss Underhill and Mr. Cohen is nothing. Every program picture that has more than a dozen extras is now proudly labeled a super-epic, with a triumphant contempt for the puny efforts of Messrs. Homer, Virgil and Milton. Now the Film Arts Guild has put us all in its debt again by bringing back "Intolerance" and, with scant apologies, I must join in the cry of "epic." If ever I saw one in modern art, it is this Griffith picture.

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But "Intolerance" is dependent on no such matters for its very notable excellence. In the first place, the picture has the broadest, most tremendous sweep I have ever encountered in a motion picture. To get back to cinema terms, it is "epic"—but this time epic in its truest sense. The drive of the thing is enormous. It moves as thunderingly, as dynamically to its multiple climax as has anything in dramatic history. It simply moves down on you like an express train, if you will pardon the novelty of my simile in the interest of its accuracy.

Then, too, the picture is so completely motion picture. It owes nothing, I think, to any other form of dramatic art. No other medium of expression yet devised could do what it does—carry you whirling along in the mounting dramatic movement of four civilizations in collapse, toss you from one to another, from Babylon to New York and back to sixteenth century Paris, and never quite lose its own onward course. And it does all that entirely by the camera, and the camera in its most modern sense, with angles, tempo, crescendo and all the other passwords of the film academicians.

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The News Reel

Star of "Beverhoek's Acting," at the Rialto

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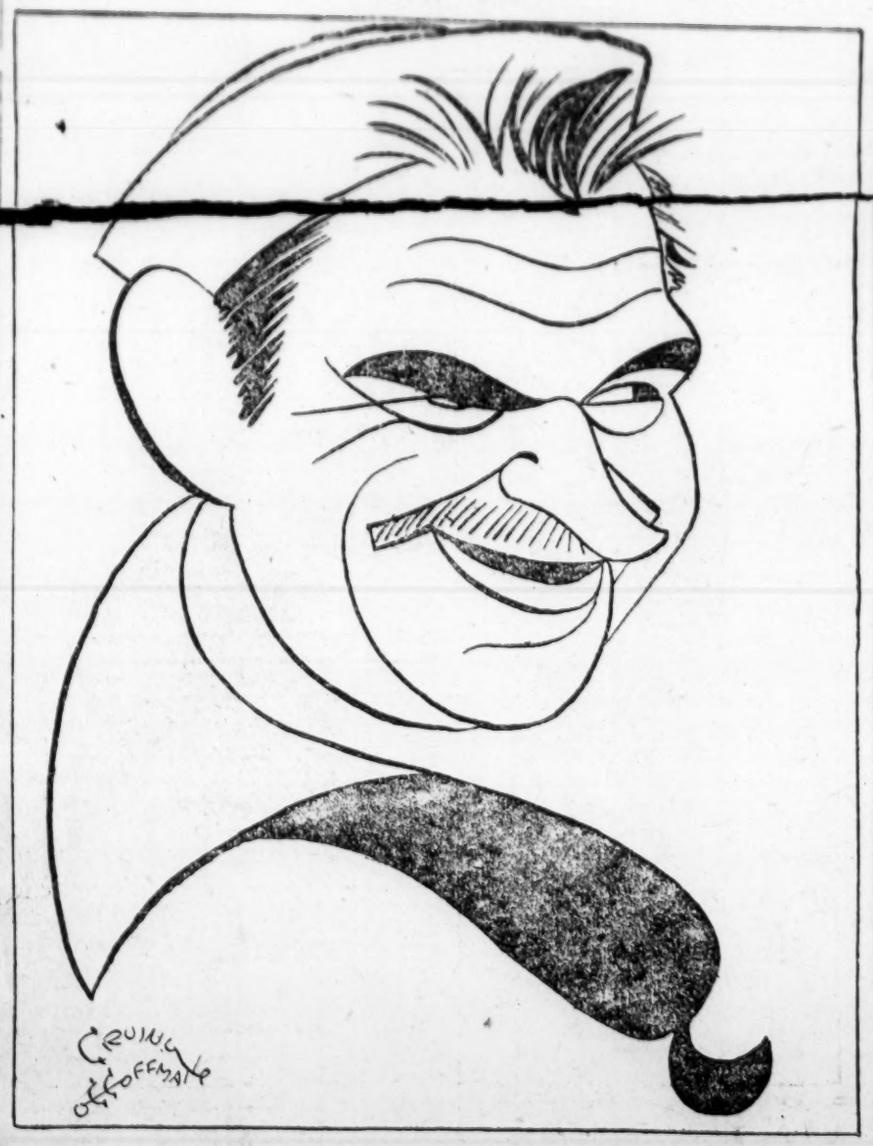

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Continuing its D. W. Griffith weeks of repertoire at the Cameo Theater, the Film Arts Guild will present today, to-morrow, Tuesday and Wednesday "Broken Blossoms," featuring Lillian Gish, Richard Barthelmess and Donald Crisp. Besides the remarkable acting of Miss Gish and Barthelmess in this story of London's Chinatown, this film is also noted for being the first to employ mist photography to heighten the effect of the East End slums.

On Thursday the guild will present for one day Mr. Griffith's tragic story of Germany in the period immediately subsequent to the war and its privations, "Isn't Life Wonderful," featuring Carol Dempster, star of "Sorrows of Satan," and Neil Hamilton.

On Friday and Saturday will be repeated "Intolerance." It is constructed in four sequences, the Babylonian, the Egyptian, the French and modern. Each story is vivid with the theme of love's struggle through the ages and its defeat by man's inhumanity to man. In its cast appear such names as Lillian Gish, Mae Marsh, Robert Herron, Constance Talmadge, Bessie Love, Miriam Cooper and many other stars of to-day and yesterday.

"Caligari" Continues

The revival of the famous German film "The Cabinet of Dr. Caligari" is proving so successful at the Fifth Avenue Playhouse that the picture is being held over for a second week. The cast includes, in Werner Kraus and Conrad Veidt, two of the most eminent of screen actors, and the film is declared by reviewers to be as thrilling and as important as it was on the day it was first released.

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The News Reel

I might as well confess right now that there have been times when I have not been rhapsodic in my enthusiasm for the New York screen critics, but last Thursday I was proud of them. They were invited en masse to be guests at a luncheon party given by the Motion Picture Advertisers Association and, when called upon for speeches, each one of them heroically tossed aside his exhibitionist complex in the interest of sanity and refused to do more than mumble a maximum of ten words of thanks. I wish my friend, Mr. Hays, had been present to listen, and profit thereby.

Somehow I seem to spend a great part of my time apologizing for errors in previous columns. Last week, writing about "The Cabinet of Dr. Caligari"—which, incidentally, is still running at the Fifth Avenue Playhouse—I intended to say that, in it, motion was subordinated to setting. What appeared, and I fear it wasn't the composing room's fault either, was that motion was subordinated to action—a cryptic utterance if ever I heard one.

One of the interesting events of the week will be the demonstration of the new "natural vision" process of motion photography at the Cameo Theater. According to the technical explanation of the process, which I trust you will comprehend more completely than I do, the new method will "enable a camera man to film an angle of sixty degrees—the vision of both eyes, as contrasted with the thirty degree or angle-of-the-one-eye vision of the usual motion picture—the camera man is no longer subject to the hard and fast rules required by the ordinary camera." Billy Bitzer, camera man for Griffith in the days of "Intolerance" and "The Birth of a Nation" photographed the new experimental film.

If you should happen to get hold of a copy of the publication called "Greater Paramount Pictures" I trust you will read therein the article by John Grierson, who once contributed an excellent essay on cinematics to this fairly hospitable page.

After changing their plans several hundred times, the Famous Players officials have finally decided on Herbert Brenon's "God Gave Me Twenty Cents," with Lois Moran, Lya de Putti and Jack Mulhall, as the picture with which to open the impressive new Paramount Theater in Times Square on November 19. . . . First National is proudly pointing to the replies to a questionaire distributed to 2,471 exhibitors by "The Exhibitor's Herald," which voted Colleen Moore the "best box office name in pictures." Tom Mix, Fred Thomson, Harold Lloyd and Hoot Gibson, three of the four Western stars, were runners-up. . . One of the important stories sent out during the week by Inspiration Pictures was headed "Well, Well, Count Tolstoy Has Knickers."

R. W. Jr.

The real events of the week, however, were the revival showings of "The Cabinet of Dr. Caligari" at the Fifth Avenue Playhouse, near 12th Street, and the revival of D. W. Griffith's picture "Intolerance" at the Cameo. The "Caligari" drew excellent patronage and will continue at the Playhouse for at least another week. Wednesday afternoon the Cameo was well filled with an audience obviously appreciative of "Intolerance," which is another bit of evidence in favor of the theory that picture audiences are improving and that a film worthy of discriminating patronage has a better chance now than five years ago or ten.

Of "Intolerance," Terry Ramsaye says in "A Million and One Nights," "The strivings of the abstract against the walls of the concrete are often in evidence on the screen. These strivings have resulted in such significant and curious experiments as D. W. Griffith's 'Intolerance.' 'Intolerance' was a box-office failure because of the discomfort which it caused in the minds of its patrons. The picture did not please a sufficient number of persons in relation to its cost. 'Intolerance' registered in the mass mind only as a stupendous miscellany of something, now Babylon, now mediæval France, now barbaric modern America, the whole considerably shot up with excitement. The concrete happenings were not generalized into illustrations of the abstract principle of intolerance. Tillie-the-Toiler in the orchestra seat with her boy friend did not see the individual gripped by fetish, ritual and intolerance. She saw the King of Babylon having a swell time interrupted by the hard-boiled guy Cyrus. She saw that there was a rough night in Paris on the eve of St. Bartholomew. She saw that Mae Marsh in the young mother role was having a hellofa tough time while John Law was framing to hang Bobby Harron. And that is all that Tillie saw. She was peevish because Mr. Griffith kept mixing these stories up. For Tillie these stories had nothing to do with each other."

Even if the stories are mixed a bit, "Intolerance" is a good show. And if you are able to combine them mentally, so much the better. The suspense in the final scenes, with their suggestion that intolerance has triumphed in the past and may again, is authentic cinema drama well worth seeing and feeling.

MISS DRAPER IN FRENCH

Among the seven numbers on the Circuit, "Cradle Snatchers," with Miss Mary Boland, will reach the Shubert-Riviera Theatre, in upper Fordham, next week.

Griffith Spectacle, "Intolerance," Revived

Special from Monitor Bureau

NEW YORK—Among the D. W. Griffith films which are being revived during the month at the Cameo Theater under the auspices of the Film Arts Guild is "Intolerance," the famous four-cycle picture made a dozen years ago by this pioneer producer. This film revives remarkably well, and proves Mr. Griffith's large sagacity in sizing up the dramatic possibilities of the screen at that early date. He had already tasted the delights of large-scale production in his "Birth of a Nation," and was in a ready mood to tackle as gargantuan an affair as this four-part treatise on intolerance, with action running simultaneously in ancient Babylon, Jerusalem of the Nazarene's day, France under Catherine de Medici, and modern America. Mr. Griffith was already preparing episodes for his second great venture before he had completely finished his Civil War picture, and his sense of racing cohorts in the throes of world currents was fully awake.

Granting the natural discrepancies to be found in any film made a dozen years ago, making due allowances for the differences in studio technique and lighting of those pioneering days, "Intolerance" stands up under the acid test of time with considerable impunity. It meets the searching glance of today far better than his "Birth of a Nation" or "Orphans of the Storm," and while it proclaims again Mr. Griffith's "Old Morality" scheme in working out his various dramatic theses—a certain New York critic has made this penetrating discovery only recently after seeing his latest "Sorrows of Satan"—yet "Intolerance" strikes a chord of common humanity that comes as ringingly as when first sounded.

The contrapuntal weaving of the four sequences is highly original and effective, even at this date when pictures have been handled from so many novel angles. The massive mounting of the Babylonian episodes, with their columned temples and beetling ramparts, battling hordes and feasting courtiers has seldom, if ever, been equaled for sheer magnitude. The storming of the Babylonian walls by the army of Cyrus, with its battering rams and movable towers, is a mighty spectacle and unique. Here is the best of the four sequences, in point of elaboration, although I am informed that historical accuracy has been entirely ignored in many details. The Biblical sequence has been done with reverence and taste, while the French episodes are more theatrically manoeuvered. Plausibly linking these three narratives to the modern story which gives the whole picture is the oft-repeated vision of the ever-rocking cradle of humanity, showing the parallelism of all human effort. A number of well-known players reappear in the film, notably Mae Marsh as the unfortunate girl in the modern part. She, more than any other element of the film, illustrates the long way pictures have gone in these dozen years. Her emotional scenes, under Mr. Griffith's direction, resemble nothing so much as a frantic passage at "Ouija," that once retaining French game of manual dexterity. The catch-as-catch-can methods then employed in deeply emotional scenes appear amusing beyond description today. While most of the film has that middle-distance feeling of early cinematography, Mr. Griffith was already feeling his way toward more intimate photographic effects, and he has handled his cameras in "Intolerance" prophetically. There is perhaps too great elaboration in many sequences and too great insistence on stark realism in his scenes of conflict, as if he were saying, "See there, and there," so that no part or parcel of the event be overlooked.

But "Intolerance" is one of the brightest ornaments in the Griffith diadem. It is a pity it could not have been made with the magnificent camera resources of today, such as he has lavished to such little outcome on his newest picture. And then, too, today a proper audience would be waiting to accord it full honors, such as was not the case when shown in 1914. No one then was prepared to hold in thought four contrasting stories at one time. Mr. Griffith had shot his great bolt too early in the game. This revival marks one more signal accomplishment of the Film Arts Guild, for which they are to be sincerely held in appreciation.

R. F.

Eve World
Nov 44
by Palmer Smith

Form 1204

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. N. WILLSTER, FIRST VICE PRESIDENT

SYMBOLS

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NLT	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

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Received at 1450 Broadway, New York "UPTOWN"

136

DSGN J 68

KD NEWYORK NY 1221P NOV 8 1926

D W GRIFFITH

ASTOR HOTEL

MISTER ABRAMS WISHES ME TO NOTIFY YOU THAT HIS DOCTORS

AFTER CONSULTATION LAST NIGHT DECIDED HE MUST QUIT ALL BUSINESS

FOR SIX MONTHS AND A TELEGRAM HAS BEEN SENT TO

MISTER SCHENCK REQUESTING THAT MISTER ABRAMS BE GRANTED SIX MONTHS

LEAVE OF ABSENCE STOP MISTER ABRAMS WISHES ME TO CONVEY

TO YOU HIS SINCERE BEST WISHES AND TO THANK YOU

FOR YOUR KIND THOUGHTS DURING HIS ILLNESS REGARDS

ARTHUR KELLY

111P

November 6, 1924.

Robert & William J. Crews,
La Grange, Ky.

Gentlemen:

Enclosed herewith you will find Mr. D. W. Griffith's check, payable to your client Mr. Frank H. Carter, in the amount of $130.00 which represents amount due Mr. Carter as per your letter of October 27th, plus $40 for November. Payment of the balance will be made at the rate of $40 per month as per the original agreement, next payment date being Dec. 1st.

Will you kindly acknowledge receipt of the enclosed check to the writer, and oblige

Yours very truly,

Secretary to Mr. Griffith.

MUSEUM OF MODERN ART FILM LIBRARY

November 6, 1926.

Mr. A. G. Pathringham Lyons,
28 West 70th Street,
New York, N. Y.

Dear Sir,

Will you kindly telephone or call to see the writer at your convenience.

Very truly yours,

Secretary to Mr. Griffith.

Flower
Refer to
Mr Lyons
personally
Ben Hand
10/1/26

[illegible]

[illegible]

[illegible]

Dr. Alson d'Guerin, M. A., Ph. D.

Author, Journalist and Lecturer

Thus was witnessed
Mr. A. S. Todhunter Lyons
[illegible]

UNITED ARTISTS CORPORATION

FOREIGN DEPARTMENT

729 - 7th Avenue

New York

November 8th, 1926

To:

D. W. Griffith Inc.,
1476 Broadway
New York City.

On November 8th we received cable offer from our letter office for the following picture:

PARIS

Picture:

Territory: SALLY OF THE SAWDUST

Buyer: EGYPT, SYRIA AND PALESTINE

Price:

Term: $500

Lease:

Approved by:

Date:

Please return the original of this set to the Foreign Department properly approved by you, retaining the duplicate for your files.

UNITED ARTISTS CORPORATION

FOREIGN DEPT.

wg

UNITED ARTISTS CORPORATION

FOREIGN DEPARTMENT

729 - 7th Avenue

New York

November 8th, 1926

TO:

D. W. Griffith Inc.,
1476 Broadway,
New York City.

On November 8th we received cable offer from our PARIS office for the following picture:

Picture: SALLY OF THE SAWDUST

Territory: BLAKANS, COMPRISING ROUMANIA, YUGO-SLAVIA, TURKEY, GREECE AND BULGARIA

Buyer:

Price: $1,500

Term:

Lease:

Approved by:

Date:

Please return the original of this set to the Foreign Department properly approved by you, retaining the duplicate for your files.

UNITED ARTISTS CORPORATION

FOREIGN DEPT.

TPM:WG

179

UNITED STATES DISTRICT COURT,
SOUTHERN DISTRICT OF NEW YORK.

.....X

D. W. GRIFFITH, INCORPORATED,

Plaintiff,

-against- : L-33-261

AL JOLSON,

Defendant.

.....X

S I R :-

PLEASE TAKE NOTICE, that upon the annexed affidavit of Benjamin Pepper, verified this 1st day of November, 1926, and upon all the pleadings and proceedings had in this action, the undersigned will move this Court, at a term thereof to be held at the Court House in the Post Office Building, Park Row, Borough of Manhattan, New York City, on the 12th day of November, 1926, at 10:30 o'clock in the forenoon or as soon thereafter as counsel can be heard for an order granting the plaintiff a new trial in the above entitled action, and for such other and further relief as to the Court may seem just and proper.

Dated, November 1st, 1926.

Yours &c.,

O'BRIEN, MALEVINSKY & DRISCOLL,
Attorneys for Plaintiff,
Office & P. O. Address:-
#152 West 42nd Street,
Borough of Manhattan,
New York City.

TO:-

NATHAN BURKAN,
Attorney for Defendant,
#1451 Broadway,
New York City.

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK.

- - - - - - - - - - - - - - - - - - - -X

D. W. GRIFFITH, INCORPORATED, :

Plaintiff :

-against- : L 33-261

AL JOLSON, :

Defendant. :

- - - - - - - - - - - - - - - - - - - -X

State of New York }
: ss
County of New York }

BENJAMIN PEPPER, being duly sworn, deposes and says that he is an attorney and counsellor-at-law, associated with the office of OBRIEN, MALEVINSKY & DRISCOLL, attorneys and counsel for the plaintiff, and that he is familiar with all proceedings had in the above entitled action.

That the said cause of action came on for trial and was heard on the 13th, 14th, 15th, 16th, 17th, 20th and 21st days of September, 1926.

That on September 21st, 1926, a sealed verdict was rendered by the jury for the plaintiff in the sum of $2,625.25, plus interest from June 21st, 1923, to date.

That Arthur F. Driscoll, Trial Counsel for the plaintiff, moved to set aside the verdict of the jury on the ground that the same is against the law and against the evidence and inadequate. Said motion was denied and an exception was noted by the plaintiff.

The complaint in the action herein alleges that a contract of employment was entered into between the plaintiff and the defendant, whereby it was provided that the defendant should be employed by the plaintiff, as a motion picture star, to make motion pictures under the personal direction of David W. Griffith, and that the defendant breached said contract and wilfully and deliberately abandoned his employment to the plaintiff's damage. The defendant denied all the material allegations of the complaint.

It was the defendant's contention throughout the trial that no contract of employment had ever finally been entered into. The transactions between the parties were merely negotiations, and the execution of a contract was dependent upon the defendant Jolson being satisfied with his appearance upon the screen as a motion picture actor. Until he was so satisfied, no contract was to be deemed consummated.

The defendant insisted that he had been highly dissatisfied with his appearance, when the first test was shown upon the screen; that he was deeply disappointed and inclined not to go ahead, but that he had been persuaded and argued into going further by the plaintiff. He further testified that a second test was subsequently made and shown at the time when a formal written contract was to be signed and that he was even more deeply disappointed at his appearance; that he was "terrible"; that he was "rotten"; that for that reason he declined to execute the contract, but left for Europe.

The Court will, undoubtedly, recall the emphasis placed by the defense upon its contention that Mr. Jolson was convinced that his preliminary tests had shown him to be an outright failure upon the screen; that he had in mind the failure of several eminent actors, who had injured their reputations by failures in motion pictures; that he was deeply concerned about this, and that he was sincerely persuaded that he looked so bad upon the screen that his pictures would necessarily be failures.

The defense went one step further than this,- they offered to prove, and Mr. Burkan stated so in his opening to the jury, that so great was Mr. Jolson's disappointment and so sincere was his belief that he was a failure in motion pictures that he had never appeared in motion pictures since the time of this Griffith failure.

In his opening to the jury, Mr. Burkan discussed at pages 27, 28 of the Record, the concern which Jolson felt for his failure or success in motion pictures, and the fact that he refused to go on because "he did not possess a screen personality". At page 29, Mr. Burkan said:-

> "Now is this a case of a contract jumper, some man who jumped from one contract to another. He did not go into pictures for anybody else; he has stayed out of pictures all this time because the man realized from what he had seen--a test made by the greatest motion picture director in the world, D.W.Griffith, that he did not have that screen personality that is so essential to success, and which was the basis of his negotiations--that, in the first place he, Jolson, must be satisfied that

he had a screen personality."

"Now, we will show you that Jolson wanted to make money, and it would have meant a lot of money, had he been a success, and the only reason he spurned it was because he had a feeling that he could not make good--and that is going to be our testimony."

Mr. Jolson himself testified (S.M.page 670):

"Q Have you ever appeared upon the screen, as a screen actor? A No, sir, not yet."

Throughout Mr. Jolson's testimony, he emphasized his great concern that he should not be a failure in motion pictures and his conviction that the tests indicated his failure. (S.M. pages 676-677-683-686-690-696-705)

At page 708, Mr. Jolson was asked:-

"Q Have you changed your mind about making pictures?"

and Mr. Jolson answered:-

"I still think I am rotten in pictures, <u>or I would be in them.</u>"

The summations to the jury are not included in the Record, but the Court will recall the emphasis laid by the Attorney for the defendant upon the fact that Mr. Jolson sincerely and honestly believed that he was a failure in motion pictures, as indicated by the tests; that he had never gone into motion pictures since as a result, and had no other motive for quitting the project but this sincere and honest belief.

Attorney for the defendant charged that David W. Griffith knew that Al Jolson was personally a failure upon the screen. The defendant contended the corporation and David W. Griffith were determined to go through and complete the motion picture for their own selfish and financial purposes; that in spite of the fact that Mr. Jolson was so bad, they expected to make a profit on this one picture by capitalizing Mr. Jolson's popularity and advertising his name so that the public who knew Mr. Jolson would come to see the picture. The fact that Mr. Jolson was so bad upon the screen that he would never be able to make another motion picture, and that his general reputation would suffer, meant nothing to the plaintiff corporation or to D. W. Griffith, provided they could, by using the defendant's name get the public to come and pay to see this one picture. The defendant argued to the jury that the plaintiffs incurred the large expenditures at a time when they had been informed by Al Jolson and knew that he, Jolson, was discouraged and wished to retire from the picture, and that these expenditures were incurred in an effort to get Jolson so deeply involved in the making of the picture that he would be"blackjacked" into going through with the enterprise. This was the contention andaindeed the language of the defendant's attorney.

It may well be that the jury believed and accepted these charges and assertions as true and may have given great weight to them in coming to their decision and weighing the question of damages suffered by the D.W. Griffith Corporation. Mr. Jolson was a persuasive witness, apparently honest. This court will appreciate the great difference it must have made in the minds of the jurymen

if they believed that Mr. Jolson quit the enterprise because he sincerely felt that he was going to be a failure.

On the other hand, if the jury had been persuaded that Mr. Jolson had quit the picture deliberately and intentionally, not because of dissatisfaction with his appearance, but for some other undisclosed reason, then the question of damages might have been considered in an altogether different light by the jury.

In the first case, the jury, even if it finally came to the conclusion that a contract had been entered into between Mr. Jolson and Mr. Griffith (which was the fundamental issue) would be inclined toward leniency to Mr. Jolson in the matter of damages; and would be inclined to eliminate every item of damages as to which it had any doubt, reducing them to a minimum. Their attitude would be that the breach by Mr. Jolson was purely a technical one made under the sincere belief that he had the right to act as he did, and was not wilful or deliberate.

If, however, the jury had realized that at the very time when Mr. Jolson was testifying before them to the effect that he had not appeared on the screen in motion pictures, he had, in fact, appeared upon the screen, it is submitted that the jury's deliberation on the question of damages would have been quite different.

Indeed, it is submitted that the question of damages in this case was fixed as a matter of compromise; and had the jury known of Mr. Jolson's motion picture, they not only would have found his excuse for leaving the picture false, but would have found Mr. Jolson's entire testimony unworthy of belief. To the jury, one of the great issues was the

question of veracity between Mr. Jolson and Mr. Griffith.

Mr. Griffith testified that he could not remember any complaint by Mr. Jolson as to his dissatisfaction with his tests. Mr. Jolson testified that he expressed his opinion freely on this subject to Mr. Griffith. The veracity of Mr. Jolson was an important factor in this case.

As pointed out above, Mr. Burkan made the statement, and Mr. Jolson so testified, that he had never appeared, as yet, upon the screen as a screen actor. At that very time, Mr. Jolson had in fact made a film for the Vitaphone. The Vitaphone is a combination of instruments, whereby a person is presented on the motion picture screen and his words or singing is reproduced by a sound reproducing instrument, synchronized to the actions of the actor on the motion picture shown on the screen, so as to give the sensation that the sound heard is emanating from the person moving before the eye on the motion picture screen. In this film, Mr. Jolson appears against the setting of a log cabin, and rural scenery. He himself is in black face and costume, designed to give the impression of a negro upon a Southern plantation. He sings several songs to the audience, acting the songs throughout in the same manner that he acts upon the stage. Mr. Jolson is not a concert singer. Mr. Jolson is a singing actor. His particular forte is the dramatic character of his singing. His acting is as important a factor in his rendition of songs as the actual singing and in a literal sense of the word, Mr. Jolson acts on the screen in his Vitaphone act. It is important to note that perhaps during the greater portion of Mr. Jolson's appearance upon

the screen in singing these songs, he is photographed at very close range, not more than three-quarters of his body showing upon the screen and for a portion of the film he is photographed at even closer range so as to enable the audience to see his acting, his changing facial expressions, and to get the full force of his acting.

It is submitted that when Mr. Burkan asked Mr. Jolson "Have you ever appeared upon the screen as a screen actor?", to which Mr. Jolson answered "No, sir, not yet", that this was a deliberate effort to mislead the Court and jury. The information that Mr. Jolson was to appear for the Vitaphone had not been made public and Mr. Jolson was deliberately committing a fraud upon this Court in this answer.

It cannot be urged that by appearing for the Vitaphone, Mr. Jolson was not appearing as a screen actor. Mr. Burkan, knowing that Mr. Jolson had already made this film for the Vitaphone, undoubtedly framed his question so as to technically avoid a misstatement by having Mr. Jolson so frame his testimony as to state that he had not appeared upon the screen as a screen actor, but the impression that was sought to be given, and which was undoubtedly given by the testimony, was that Mr. Jolson, because of his "terrible" appearance upon the screen had never since, and at the date of the trial, had not done any work which would present him to the public upon the motion picture screen as an actor.

Your deponent submits that the fact that Mr. Jolson had made a film for the Vitaphone is not only evidence which should have been submitted to the jury in this case, but Mr. Jolson's deliberate concealment of it,

his statement that 'I still think I am rotten in pictures or I would be in them', and his answer to Mr. Burkan's skillfully framed question, as reflect upon his veracity, and were such a fraud and deceit upon this Court and the jury, that the plaintiff should be granted a new trial.

Sworn to before me this
8 day of November, 1936.

Benjamin Pepper

LILLIAN E. McMAHON
NOTARY PUBLIC
Queens County 1231
N. Y. County 111
N. Y. Register
Commission expires March 30, 1937

Sir :

Please to take notice that the within is a true copy of a .....
duly made and entered in the within entitled.....
.....and filed in the Office of the Clerk of
..... on the
.....day of 19
Dated 19

Yours, &c.,

O'BRIEN, MALEVINSKY & DRISCOLL

Attorneys for .....

Office and Post Office Address

152 West 42nd Street

Knickerbocker Bldg.

Times Square New York City

To _____Esq. ,

Attorney for _____

Sir :

Please to take notice that an order of which the within is a true copy will be presented for settlement and entry herein, to Mr. Justice.....
at ..... of
this Court at .....
..... in the City of New York
on the.....day of.....19
at 10 o'clock in the forenoon.

Dated 19

Yours, &c.,

O'BRIEN, MALEVINSKY & DRISCOLL

Attorneys for .....

Office and Post Office Address

152 West 42nd Street

Knickerbocker Bldg.

Times Square New York City

To.....Esq .,

Attorney for .....

INDEX..... YEAR 19.....

UNITED STATES DISTRICT COURT
SOUTHERN DIST. OF N. Y.

D. W. GRIFFITH, INCORPORATED

Plaintiff

against

AL JOLSON,

Defendant

COPY

AFFIDAVIT
and
NOTICE OF MOTION.

O'BRIEN, MALEVINSKY & DRISCOLL

Attorneys for Plaintiff,

Office and Post Office Address

152 West 42nd Street

Knickerbocker Bldg.

Times Square New York City

To_____—Esq .,

Attorney for _____

Due and timely service of a copy of the within
.....is hereby admitted

Dated _____19

.....

Attorney for _____

STATE OF NEW YORK
COUNTY OF NEW YORK } ss:
CITY OF NEW YORK

.....being duly sworn, says that on the .....day of.....192..... at No. ..... in the City of New York, he served a copy of the annexed ..... upon .....to him known to be the Attorney for the.....herein, by delivering the same to and leaving it with a person of suitable age and discretion, having charge of the office of the said Attorney during the absence of said Attorney therefrom.

Sworn to before me this.....
day of 192

Commissioner of Deeds, Notary Public, N. Y. C.

233

Verification.

STATE OF NEW YORK
COUNTY OF } ss.
CITY OF NEW YORK

..... being duly sworn, deposes and says that he is

.....in the within action;

that he has read the foregoing..... and

knows the contents thereof; that the same is true to h own knowledge, except as to the matters

therein stated to be alleged on information and belief, and that as to those matters he believes it to be

true.

Sworn to before me, this .....
day of 19

Commissioner of Deeds, Notary Public, N. Y. C.

STATE OF NEW YORK
COUNTY OF } ss.
CITY OF NEW YORK

.....being duly sworn deposes and

says, that he is over the age of.....years. That on the .....

day of....., 19 at No.....

in the ...., he

served the foregoing ..... upon

.....

in this action, by delivering to and leaving personally with said .....

.....

..... a true copy thereof

Deponent further says, that he knew the person.....served as

aforesaid to be the person mentioned and described in said .....

as the .....therein.

Sworn to before me this .....
day of .....19 } .....

Commissioner of Deeds, Notary Public, N. Y. C.

O. ELLERY EDWARDS
ATTORNEY AT LAW
WOOLWORTH BUILDING
233 BROADWAY
NEW YORK

November 9th, 1936.

Messrs. Ranshaf & Pembleton,
150 West 42nd Street,
New York City.

Re: D. W. Griffith Australian
Patent No. 14,761

Gentlemen:

It will cost you $100 to pay the taxes and the working fee on this patent and I doubt if it is worth it. We have to have the money in Australia March 15, 1937.

Kindly advise me as to what you want done.

Very respectfully,

O. Ellery Edwards

OEE/TB

D. W. GRIFFITH, PRESIDENT
A. GRIFFITH GREY, VICE PRESIDENT

A. H. T. BAUMHAF, SECRETARY
T. C. ERWINE, TREASURER

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT [illegible]

Nov. 7, 1926.

Mr. J. Seidelman,
Famous Players Lasky Corporation,
485 Fifth Avenue,
New York, N. Y.

Dear Mr. Seidelman,

Following is an offer the United Artists Corporation have had for "Sally of the Sawdust"

Roumania, Jugo-Slavia, Turkey, Greece & Bulgaria	$1500
Egypt, Palestine and Syria	500

If the above prices are acceptable to you will you kindly initial this letter and return to us. Thanking you, we are

Yours very truly,

D. W. Griffith, Inc.

Approved for Famous Plays
J. H. Seidelman
nov 9

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

LEGAL DEPARTMENT
RALPH A. KOHN
LOUIS E. SWARTS
AUSTIN C. REDLICH
CHARLES E. HAWTHORNE
LEWIS M. SCHEUER
THOMAS W. VARNON
BERNARD L. CAMPE
WILLIAM T. POWERS
ATTORNEYS

ELER JOHN LIBMAN
GENERAL COUNSEL

November 9th, 1926.

Albert H. T. Banshaf, Esq.,
150 West 42nd Street,
New York, N. Y.

Dear Bert:

I am advised by the Coast that the first check payable to Jannings was payable to him personally on his statement that the Corporation was not yet organized.

Very sincerely yours,

LES:SW

116A

November 8, 1926

Mr. D. Griffith Gray,
1476 Broadway,
New York, NY.

Dear Mr. Gray,

I enclose check received from Mr. Blakemore for $10, together with copy of his letter under date of November 4th.

In my opinion Mr. Griffith should accept this payment and close the matter, since I believe it will be more trouble than it is worth to endeavor to collect the $40. I have written Mr. Blakemore a number of times about this item but he insists that he is entitled to the deduction that he made.

Please let me have your further advices in the matter.

Yours very truly,

RR:EM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1201B

Class of Service

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
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NL	Night Letter
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WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on telegrams and night letters, is NOV 10 PM

Received at

SA130 40 NL 5 EXTRA LOSANGELES CALIF 10

ALBERT W GREY, FAMOUS PLAYERS LASKY,
485 FIFTH AVE NEWYORK NY.

DO TO MOST CORDIAL RECEPTION GIVEN OUR RECENT POLICY OF FEATURING BIG NAMES IN TWO REEL COMEDIES WE GREATLY INTERESTED IN SECURING DAVID WARK GRIFFITH TO DIRECT A SERIES OF THREE TWO REEL DRAMAS STOP WE REALIZE NO ONE ELSE COULD BRING SIMILAR PRESTIGE TO THESE STOP WOULD APPRECIATE YOUR REACTION PLEASE WIRE THANKS REGARDS.

HAL ROACH STUDIOS BY RAY COFFIN PERSONAL REPRESENTATIVE.

November 10, 1926

Mr. Emil Jannings,
c/o Famous Players-Lasky Corp.,
Hollywood, Cal.

Dear Mr. Jannings,

For your consideration, I am enclosing herewith copies of two propositions submitted to Mr. Pommer in connection with life insurance which he stated he desired to obtain on his life. These are being submitted to you with the idea that it would be advisable for the corporation to carry the types of policies covered by these propositions. This would give the corporation a total coverage of $50,000.

I have sent similar information to Mr. Pommer and would suggest that you confer with him in relation to the matter of the Dussy Doll Productions, Inc., carrying this insurance on your life. If you desire to apply for insurance of this type, I would further suggest that you arrange for a physical examination at the same time that Mr. Pommer arranges for his examination, and in the meanwhile if you will let me know by wire, I would be pleased to obtain application forms for you and forward them. The premiums would be paid by the corporation.

Kindly give this matter your early attention and let me know your further wishes in relation thereto.

With kind personal regards to Mrs. Jannings and yourself, I remain

Yours very truly,

RR L?

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. J. HANSHAW, Secretary
J. C. ERVING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE BRYANT 1270-1271-1272-1273-1274

Office of the Secretary
130 West 42nd St.
New York City

November 10th 1926.

Mr. Adolph Zukor,
President, Famous Players Lasky Corporation,
485 Fifth Avenue,
New York City.

Dear Mr. Zukor:

Since Mr. Lasky's interview on or about October 23rd last, when he advised me that my methods of producing pictures were so dissimilar from those of your corporation, and that your corporation had decided to sever our contractual relations, I have repeatedly tried to arrange for a conference with you in order that I might personally and briefly state my resume of what I feel has caused Mr. Lasky to make the statement as above.

I have so far produced three pictures for your Corporation and the only one that I wanted to do and which I suggested and brought to your attention was "Sally of the Sawdust". This little story I insisted on despite the fact tha t your company tried to switch me to other ideas, among them being "The Best People". "Sally of the Sawdust" was, as you know from your own records, quite successful financially.

In the case of the second picture "That Royle Girl", at the Paramount Convention given at the Hotel Roosevelt, I begged Mr. Lasky to let me get out of doing this picture as I did not think I could make the right kind of a picture out of it and Mr. Lasky told me that that could be arranged. Mr. Lasky left town and after-

wards sent a wire, the contents of which were given to me through Mr. LeBaron, saying "Use all influence to get Griffith to do "That Royle Girl" ". Although I was absolutely opposed to it, I was forced into a position contrary to my wishes in the matter.

I afterwards discovered that this story had been turned down by other directors and also learned that it had been purchased before the last chapters had been finished by the author in the writing. Although I was supposed to have the scenario of this story furnished to me by your company, your staff seemed to be unable to find anyone who could turn one out and Mr. LeBaron and I thought the one turned out by your representative, Mr. Paul Scofield, had a different translation of the story, with the result that I was forced to do the best I could with a very lame idea.

In the conference with Mr. LeBaron-(since no one could find an ending that seemed to mean anything)- we worked out the idea of putting in a storm or cyclone. This was approved by Mr. LeBaron, of the Production Department. I told Mr. LeBaron that he would have to tell Mr. Lasky in order to do the picture this way it would cost at least $450,000. or $500,000. instead of the allotted amount of $350,000. which was agreed upon by me as the cost price of small pictures. Later, before we made the big storm scene, I got hold of Mr. Wanger and told him that the cost was going to run much above our first idea of the expense and he said there was nothing to do but to make it and do the best we could and to spend the money needed to make the best possible picture. So it will be seen the Production Department and Famous Players were always in constant touch with the cost and knew every day just what was being spent and it was spent with their approval.

In the middle of this past summer, after you had seen a print of "The Sorrows of Satan", the matter of "That Royle Girl" was explained to you, and that according to my contract I was to be penalized twenty (20%) percent of all costs above $350,000, and the penalty on "That Royle Girl" would be about $50,000. You agreed that this was an injustice and that the penalty would be wiped out and it would not be charged against me. This agreement was made at a conference at which Mr. Grey was present. You said that it was all settled and that I need not worry further about it and that you would have the matter go through the Production Department's hands, of which Mr. Lasky is the head. At this meeting you also contracted with me to do an extra picture from a story based on the life of Florence Nightingale, which was to be made after the completion of "The White Slave", the rights to which latter picture your company had already agreed to buy for $50,000. and which picture was to be my last picture under the contract of June 10th 1924. Mr. Grey completed the arrangements with you and at your request set forth the substance of the agreement in writing to you on or about August 30th last.

In going over the arrangements for the new picture, as we had so much delay between pictures caused by the fact that your company had not lived up to its promises to have plenty of good story material ready for me, I asked that if you expected me to make another picture after "The White Slave" that you go ahead with the preparation for the picture in order to avoid a repetition of the unnecessary delay, caused in the production of "The Sorrows of Satan". At this time you also agreed that in case the new story was not ready for me

after the completion of "The White Slave" you would pay me $6,000. per week from the time the negative of "The White Slave " was delivered to the laboratory until such time as you had the scenario ready and you also agreed to raise the amount to be paid to me to $225,000. instead of $200,000 for a large picture with the same percentage as in the old contract. All these matters were agreed upon between us and you stated that I could treat the matter as closed and that you would put it through the hands of the Production Department upon Mr. Lasky's return. Relying upon this agreement I informed other companies that were soliciting my services that I would be tied up for at least two more pictures with the Famous Players Lasky Corporation.

In the matter of "The Sorrows of Satan", after showing the picture to you at your farm, where were present Mr. Kent, Mr. Shauer and a party of other people, you expressed yourself as being very pleased with the picture excepting that you said everyone seemed to think that the ending of the last part needed strengthening, and that Geoffrey Tempest, the hero of the play, got back too easily to the heroine when pursued by the shadowy figures. I thought this matter over and later at a conference with you, at which was present Mr. Wanger, Mr. Wanger suggested that Tempest be stopped by the shadows when he comes up the steps and by another one on the street and I told you that I had had a conference with Mr. LeBaron, head of the Production Department, and that we had worked out an idea for the last part which might strike you favorably, namely, to move the orgy scene from the first part to the last part of the picture and to bring out the fight between good and evil stronger than it was in the original version by showing the Devil tempting Tempest with the world's

temptations on one side while on the other, Mavis was praying and holding to the thought of good. I further stated that to do this scene would necessitate bringing Lebedeff, who plays Satan's Secretary, back from Paris and retake some of the scenes with Mavis Clare and the Devil's secretary as well as scenes of Tempest, as played by Mr. Cortez. Both you and Mr. Wanger thought this was a good idea and you said to play with the picture and to do everything possible to try and improve it as there was no hurry for the release date. Acting upon this I told you I had been informed it would not be earlier than the first part or middle of August before Mr.Cortez would return and you stated there was nothing to do but to keep working and await the return of Cortez and the return of Lebedeff from Paris to make these scenes. Your company, however, did not deliver Mr. Cortez until September 3rd. The scenes were then retaken.

After I saw the picture in its new form I was in doubt as to whether or not the picture had been improved. Mr. Lasky had told me that in all matters to appeal to Mr. LeBaron as I would to Mr. Lasky himself, so I made arrangements to show the picture to Mr. LeBaron and the heads of the Famous Players Production Department in Astoria. It was shown in the theatre at the studio. Mr.LeBaron, Mr. Julian Johnson, Mr. Ralph Block and Mr. Forrest Halsey viewed it, and they agreed unanimously that this was a much better version than the old one and that we had found the proper way to strengthen the last part of the picture. We adjourned to Mr. LeBaron's office where I asked each of these gentlemen individually if they liked the new version better than the old and each individually agreed that he did and that it was a great improvement. Thereupon I proposed that it be shown to you. Mr. LeBaron said not to do this as you would not

understand the sudden breaks in the sample print from one scene to another which would be eliminated by dissolves and fade-outs in the final print. I telephoned to you and told you they had all agreed that this was a much better version but I did not wish to show this version in New York until I had tried it out with an audience as I had the first part, so it was tried out in Upper Montclair, N.J. After the third performance there it seemed to me that it was not as well received as the old version had been. In the meantime, bad reports of the picture had been given through some representatives of Famous Players, and you and Mr. Lasky went over to see the new version and I understand you became disturbed about it. I was called to the telephone and told by Mr. Lasky that he did not like this version at all and that you had said that it in no way compared with the version you had seen at your farm. I explained that it was a very simple matter to change back to the old version as it merely meant nothing more than changing the scenes back to their original order.

Upon my return to New York this was done, titles had been written by Mr. Johnson for the old version and afterwards for the new version so there was a set of titles for each. The afternoon I showed the old last part to Mr. Lasky at the studio, I asked you to come in and see it so that you would be sure to be satisfied that it was the same version, but you said that you had to go to the hospital to see your wife and could not possibly see the picture then but left the matter in the hands of the Production Department.

Mr. Lasky saw this version and in the progress of the showing said that they got results in their own way and that I should turn the picture over to their department in that shape. Under these

orders certain changes and eliminations were made and the picture was shown to Mr. Lasky who approved of it in that shape. During this last showing you were standing in the hall, talking to Miss Vidor, and I proposed that you be invited in and as I said this I looked toward you since you had seen the picture go forward since its inception and could better understand what changes were being made, but I got no response from you.

Mr. Lasky proposed that we go in and see the picture and it was this version of the picture that was shown at the Cohan Theatre, and which he approved.

I personally believe that some of the eliminations made were very bad but your Production Department felt that they should be made.

You, Mr. Wanger and the Production Department knew what the cost of the picture was at the time of the preliminary showing at your farm and you knew that holding up production until the return of Cortez would naturally add to the expense.

I talked with Mr. Gain at the studio about the added expense of the Miniature Department and he said that $25,000. had been put aside for this and they would see to it that it would not go over this amount, but it went greatly over this amount, being in the neighborhood of $54,000 odd dollars. I had asked, at the beginning of this to have Mr. Pomeroy for this work to prove that he could do it, but the ProductionDepartment thought that Mr. Weller could do the work better and stated that I had nothing to do with the Miniature Department and that it was out of my hands entirely.

As in the case of "That Royle Girl" I did not want to do "The Sorrows of Satan", but great influence was brought to bear upon me to make a picture of this story. I had been advised that your

company had this story for years and no director wanted to make it.

As you know, I finally hit upon an idea for a big climax in the last part which was known between us as the "ship incident", about which you expressed yourself as thinking it a great ending. With this idea as a climax I thought it had immense possibilities but without it I could see no possible chance for a big picture to be made of the story. I told this idea to the Production Department at a meeting at which were present Mr.Wanger and Mr. Lasky and the idea was approved. We went to work and spent many weeks working out this idea when Mr. Lasky, who had been away, on his return, stated for the first time that he had just read the story clear through and was afraid of the supernatural part of this climax, and thought it was a dangerous and impossible way to handle this subject in this big way. Naturally after having discussed the picture at such length and after having spent so much time and work on the idea I was dumbfounded to learn that the head of the Production Department had not even read the story. A great deal of time and quite a little money had been spent by that time and since your Production Department had no other idea in mind for the making of a big picture, according to my contract, I asked Mr. Lasky if he had faith enough in it to do it anyhow. He said that the company expected to do it. By this time we had gone into the story so deeply it seemed to me that inasmuch as so much time and money had been spent it might be a good thing to do it as a special feature, so finally out of the general mix-up - (no other ideas for a story having been suggested)- I accepted this one and began to work. When I decided to do this, you telephoned me and expressed yourself as being very happy that I was going to make the picture. It was also

planned that the part of "The Sorrows of Satan" where Simines shows himself as the Devil was to be a big, spectacular transformation scene of Simines into Satan and an overwhelming scene of Heaven and Hell, but the Miniature Department furnished for the picture was not able to do much with this, and upon its being shown to Mr. Lasky and Mr. Wanger they thought it best to let these things be in the imagination of Tempest. You thought this also to be the best way to treat the picture as your opinion was that the love story was the important thing and that everything else was of minor consideration in the telling of the story.

You will recall that the last camera day on "That Royle Girl" was September 21st 1925 but because of the lack of co-operation of your company in having a suitable story ready for me and the delay in putting the scenario of "The Sorrows of Satan" in shape for production that I was not able to start "shooting" until March 1st 1926. The total cost of "The Sorrows of Satan" was $971,260. The story and scenario cost $67,633.20 and the total charges before the first camera day was $264,631.13, the miniature cost $55,795.91 (which was not to exceed $25,000.), to say nothing of the delay caused by the changes suggested by the Production Department, ran the cost of the picture far beyond my calculations, and remember all this at a great personal expense to me, because for many weeks I was working on this production without salary.

There are a great many other matters which I could set forth regarding my experience with your Production Department and other talks and interviews which I had with you personally, but I do not deem it necessary to do so at this time and my purpose of writing to you personally is that I do not want you to think for a moment

that I have consciously changed "The Sorrows of Satan" from that of the version which I first showed to you except on orders, and I must, on behalf of the Griffith Corporation, and in my own interests, state that I am ready and willing to fulfill the terms of the old and new contract I made with you, but if you believe that we should agree to disagree I will on behalf of the Griffith Corporation and myself personally be willing to do so, but only on just terms.

With kindest personal regards to you, and I assure you with no ill feeling on my part, I remain

Sincerely yours,

ARGENTINE-AMERICAN FILM CORPORATION

CORRIENTES 1210
BUENOS AIRES

[illegible]
NEW YORK

New York November 10, 1924.

REF.

D. W. Griffith Inc.,
1476 Broadway,
New York City.

Attention Mr. Klune

Gentlemen:

In accordance with your request we hereby wish to confirm the offer which the writer made, namely One Thousand ($1000.) Dollars for the re-issue rights on the different D. W. Griffith Productions, some of which were screened for the writer.

We are to pay extra for the cost of prints and any advertising matter which we may require. We shall appreciate a decision at your earliest convenience.

Yours very truly,

ARGENTINE AMERICAN FILM CORPORATION

By E. R. [illegible]

Representative

ERT:S

P. S. It is understood that this offer applies to the territory of Argentine, Uruguay and Paraguay.

E. R.

H. G. Wells Writes Drama for Griffith

"Peace of the World"

D. W. Griffith May Produce Spectacle That Compares Favorably with "Intolerance"—Inside on This Film.

By DOROTHY HERZOG.

If present negotiations between a group of financiers and D. W. Griffith materialize happily, Mr. Griffith will produce as his next production an original story by H. G. Wells, "The Peace of the World." Mr. Wells conceived this stupendous drama and offered it to D. W., who admits its scope and possibilities have him. If he does make "Peace of the World," it will be under no company's cocked eye.

Having had Mr. Wells's story sketched to us, it impressed us as being the nearest approach to Griffith's "Intolerance" yet to be penned.

"Intolerance" plays the Cameo the remainder of this week. If you have not seen this dazzling exhibition, don't miss this showing. We viewed it for the first time at a midnight preview at the Cohan Theatre, with Mr. Griffith acting as host. D. W., being in a jovial humor, decided on at length for being so foolish as to look at a picture at such an hour. But he knew darn well it was a cocking film else he'd never have dynamited his defense and permitted us the chance to shoot at him unhampered.

"Intolerance" followed Griffith's "Birth of a Nation." It took him two years of concentrated work on the coast to make. It cost two million dollars. There are 45 names in the cast, and more than 10,000 extras in many of the expansive scenes. It is owned outright by Griffith and there is a possibility he may again release it throughout the country. It was shown at the Liberty Theatre, here, in August, 1916, and the furor it aroused among "Uplifters," the clergy and such was sufficient to start another war.

MAE MARSH.

Bessie Love.

Lillian Gish.

"Intolerance" is just what its title intimates. Intolerance plays the symbolic heavy throughout the four stories that merge as one and climax in four thrilling situations guaranteed to lift heavyweights from their chairs.

Mr. Griffith covers four poignant eras in the history of mankind: the Christ; before and during the fall of Babylon; France rushing to the slaughter of the Huguenots; and the modern story, dealing with hypocritical reformers whose suppressed desires make them fanatics and cruel beyond the cruelty even of crime in the raw. The reformers and uplifters continue to thrive today. Witness the Volstead law, which Griffith prognosticates in this picture.

A MARVELOUS CAST.

Included among the 45 players listed in the "Intolerance" cast are: Lillian Gish, the woman who rocks the cradle and who symbolically joins the four stories into a concerted entity; Mae Marsh, as the girl; Bobby Harron, as the boy; Same DeGrasse, Vera Lewis, Miriam Cooper, Walter Long, Tom Wilson, Ralph Lewis, Olga Grey, Bessie Love, George Walsh, Eugene Pallette, Spottiswoode Aitken, Josephine Crowell, Joseph Henaberry, Tully Marshall, Constance Talmadge, Elmer Clifton, Carl Stockdale, Seena Owen, George Siegman, Elmo Lincoln, Eric Von Stroheim, Alma Rubens, George Fawcett, Mildred Harris, Pauline Starke, and Andre Beranger. Monte Blue and Douglas Fairbanks are two of many in the dance of the mill employes.

MILE LONG SCENES.

The most spectacular part of "Intolerance" are the Babylonian scenes at the time Belshazzar ruled the city of bacchanalian revelry. Then it was the goddess Ishtar was worshiped with exhibitions of love unequalled even by the present day Broadway plays. The sets accurately reproduce the Babylon of B. C. The walls loom 175 feet into the air. The king's throne overlooks a banquet hall into which chariots drive. Indeed, the Grand Central and Pennsylvania Stations would be midget-ed in that gigantic set.

As for the photography, it is magnificent. Mr. Griffith didn't use a myriad of lights for his effects, either. He cashed in on the sun, shading with the aid of muslin and silver meshed boards. The camera's range at times is a mile in length.

Much could be written of "Intolerance." It is an epic film that will stand as a monument to American film art for all times to come. It preaches without boring. It depicts in its sweeping tale the horrors that intolerance, clothed in the guise of law-makers and uplifters, has inflicted upon mankind from time immemorial.

Should Griffith decide to produce H. G. Wells's "The Peace of the World," we believe he will give the screen another "Intolerance" and that the old D. W., father of the motion picture, will return to the fields of his earliest triumphs.

Mr. Griffith [illegible]

"I was positively startled to note in your column recently an selection from George Eastbinger to Seymour Stern's (and every other movie critic's) overrating of 'The Birth of a Nation,' writes Matthew Arnimont. "The world being what it is, I had been sulking morosely against the wall in my ignominious position of a minority of one who dared to cherish the blasphemous notion that the 'Birth' was a long winded, boring 'spectacle' constructed with an incredible ignorance of what constitutes effective proportion. Along comes Eastbinger to the rescue. Aye, brother!

"Before further consideration of David Wark Griffith (one of my pet aversions), let us obediently murmur those mercenary platitudes about him which seem to be as inevitable as a religionist's prayer before food. One: Griffith was the first to see the possibilities of the cinema; two: he was the first to develop typical screen material and use it on a grand scale. Having said that, it seems to me that there is nothing more to say in his favor at all. Like all pioneers, the achievement of the Sheik of the Movies lies in having paved a way, not in creating vehicles for passing over the road. His successors must do that.

"Griffith's foremost and most drastic failing is the complete lack of a scenic sense. In this respect the cinema ceases to be an independent art and must be compared with the stage and literature and any other field in which the progressive narrative predominates. A single significant highly charged scene in which the whole spirit of his story is epitomized; a tense episode of sudden clarifying revelation — Griffith is quite incapable of achieving this. And I cannot conceive a great picture without it. The newer critics noisily insist on the cinema as a wholly new art, remembering only occasionally to point out its origin from, and reliance upon, painting and sculpture and pantomimic dancing. The scenic sense, the presentation of universalized gesture void of speech (thus removing it from the previous comparison with plays and novels) is never mentioned by anyone. . . .

"In my view, 'The Birth of a Nation' is a series of idiotically brief snatches of hopefully relevant movements sewn into compactness by subtitles. There is no continuity, using the word in its elemental meaning of sequential fluency. Each kaleidoscopic bit (perhaps because of the primitive technic) seems as if it were shown purely for itself and one ceases to expect any following up of past flashes. Must an 'epic' always be diffuse and wide spreading? May it not be the magnified, ramified, elaborated version of a localized and specific theme? Griffith's aim in the 'Birth' is to reveal the monstrous futility and cruelty of war: but only his subtitles prove that, never his visual projections. The future of the cinema is in the hands of further experimentalists and way pavers. Griffith has attempted to point a direction, but how shaking his finger, how beclouded his aim!"

Form 1020 A

Charge to the account of D. W. Griffith, Inc. $

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Nov. 12, 1929.

Night Letter

Mr. Hal Roche
Hal Roche Studio,
Los Angeles, Calif.

Thanks very much but impossible at present Kindest regards

A. Griffith Gray

117

JONES & ALLEN
ATTORNEYS
24 STATE STREET
BOSTON

May 24, 1948.

Bernard A. Pumbleton, Esq.,
150 West 42nd St.,
New York.

Re - D. W. Griffith, Inc. vs. Golden Distributing Corp.

Dear Bert:

We are being treated rather a little unceremoniously on this. Golden keeps refusing to talk with us and pushing us off. Give us authority to bring suit and we will attempt to get some action for you.

Yours truly,

Jones & Allen

ROBERT T. & WILLIAM J. CROWE
ATTORNEYS AT LAW
LaGRANGE, KY.

NOVEMBER
THIRTEEN
1 9 2 6.

D. W. Griffith, Inc.,
New York City, N. Y.

Dear Sirs:-

Permit me to acknowledge receipt of your letter of November 8th enclosing check for $130.00 payable to Frank H. Carter representing the amount due up to and including November. I also note that payment of the balance will be made at the rate of $40.00 per month as per the original agreement, next payment being made December 1st.

I beg to advise that it will be alright for you to mail these checks direct to Mr. Carter hereafter.

Thanking you for giving this your prompt attention, I remain,

Yours very truly,

Robert T. Crowe

RTC/M.

The Weekly News Reel

I must confess that I had suspected the Film Arts Guild of, to put it euphemistically, exaggerating when it announced Lillian Gish as being in the cast of "Intolerance," for I watched the Griffith revival at the Gamut a week ago without finding her. I am most inordinately relieved in regard to the integrity of the organization, therefore, to discover just what role she played, as told in the official cast of characters. She is the woman who rocks the cradle in the symbolic scene. Her performance, I would say, is adequate.

Some of the other information to be gleaned from a perusal of the cast is that George Walsh is the bridegroom in the Biblical episode; Bessie Love, as you no doubt recognized, is the bride; Eugene Pallette, the Huguenot soldier; A. D. Sears, the messenger in the same episode; Frank Bennett, Charles IX; Maxfield Stanley, the Duc d'Anjou; Joseph Henabery, Admiral Coligny; Tully Marshall, the High Priest of Bel; Alfred Fugat, Prince Belshazzar; George Seigmann, Cyrus, and Elmo Lincoln, the Mighty Man of Valor. The second Pharisee in the Biblical episode is billed as "Count von Stroheim," and among the girls at the marriage market in Babylon was Alma Rubens. George Fawcett is the Babylonian judge, and the favorites of Belshazzar's harem are down as Pauline Starke and Mildred Harris. Andre Berenger played the modest role of the second high priest. And Douglas Fairbanks and Monte Blue are seen in the modern ballroom scenes.

"It is really to the credit of Herbert Brenon," writes Herbert M. Miller, "that he undertook and completed 'The Great Gatsby' with some degree of success. After all, Fitzgerald's novel doesn't contain much meat for motion picture conversion, but Brenon's handling of it should hold interest to the end.

"The cinema version holds rather religiously to the text and even the picturization of one of the house parties is subdued. Keeping one's self in check when given sequence of this character to direct is an admirable quality. DeMille has thrown for bigger stakes with less to work with.

"To those who are unacquainted with both the book and the play, the picturized 'Great Gatsby' may be somewhat of a puzzle. The crowning blow of all, to those who come to see, be amused, and go, is that unhappy ending, a potent hit.

"Warner Baxter acquits himself rather well as Jay Gatsby. The introduction of Gatsby is well handled. Then there are Neil Hamilton, Lois Wilson and Hale Hamilton, all performing capably." R. W. Jr.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

"Intoleran[illegible] Mr. Griffi[illegible] Mighty Ep[illegible]

(Continued from page three)

[illegible] of narration, diversity of setting and diversity of movement compose the film from the start. And all this would be extremely confusing were it not for Griffith's expert use of the flash-back.

Through the flash-back he moves all four stories contemporaneous with one another. The rhythm of each master-episode is sustained, passed through the intermediary scenes and transmitted to the next master episode. This continues for thirteen reels until the leading rhythm and all subordinate rhythms are accentuated, brought up to the spectacular, fourfold climax, which the pounding movement and epic sweep of all preceding scenes received, are consummated. There is depicted a modern automobile, a religious leader going to his crucifixion, a party of martyrs on the way to their death, and a civilization rising up against another civilization, each racing at the same moment in duration, at the same crucial juncture and against the common foe—Fate—in a universal emotion, marked by the same deadly rhythm and doomed by the same tragic tempo.

Then, in the final synthesis, Fate triumphs: the automobile reaches the hangman's cell too late to save the boy; the religious leader is crucified; the Huguenots are massacred; Babylon falls; and Intolerance [illegible] cold mon[illegible] [illegible]ritable [illegible]nion over [illegible]stem, [illegible]nira- [illegible]have' [illegible] of [illegible]ith [illegible]e- [illegible]ne [illegible]ts [illegible]d

After Twelve Years 'Intolerance' Looms as the Screen's Great Epic

By Seymour Stern

When a work of art appears there are usually enough people to sing the praises of its "great" points to warrant the neglect of those points by others interested in the less popular aspects. With that in mind we may omit discussion of items such as the unparalleled direction of Griffith in the handling of colossal sets and countless mobs, the keenly sensitive playing of Mae Marsh, the vastness of the Babylonian episodes, the veracity of the historical treatment and the potency of the main theme. These are matters which every person who sees "Intolerance" will quickly learn without special elaboration. We will deal rather with the cinema technique of the picture and with the treatment of space resultant from the employment of that technique.

It was stated in these columns, not long ago, that "'Intolerance' has the distinction of embracing a separate branch of cinema technique to the exclusion of everything else." That "separate branch" is the flash-back. The assertion that the flash-back is used exclusively and the fact that the entire story depends on this one means for its narration does not imply that no other technical method of communication occurs during the film. On the contrary, "Intolerance" stands to-day, [illegible] years after its making, the supreme instance of hyper-cinematic development. Its technical effects, foreshadowing the Germans, are literally marvelous.

The close-up has seldom been used to greater advantage. The "eye-opener" effect, invented and perfected by Griffith, contributes to the dynamic value of the Babylonian sequences. The "fade-out" becomes individualized, and the framing, or "setting-off," of individual episodes is pictorially exquisite. And the split-reel one of the strongest, although not ineffective, parts of cinema operation, occurs in several "shots." The vivid beauty and mad motion of its disjunctive arrangement are positively breath-taking. "Intolerance," therefore, scarcely lacks a distinct technical development. But it is the predominant use of the flash-back, which makes this work outstanding.

"Intolerance" is built on four stories, each not less than 500 years apart, except for the medieval story, which is about a thousand years later than the Jerusalem story. The narrative manner is a direct antithesis to the Greek method; unity of time, place and action is utterly smashed. Time is annihilated. Time becomes simply a chart to guide us through the vast seas of history. Space is annihilated. Space becomes the mere valet of motion, and in fact is non-existent, save as it exists in the constant changing of the space relationships of various objects. Of "Intolerance," Vachel Lindsay wrote: "Griffith's camera is a telescope across the ages."

Throughout the action the variety of events is so manifold, the movement so complex and the character of the successive spectacles so overpowering that whatever unity any of the individual sequences may possess as a story is completely destroyed as an organized evolution. The only unity of action is that with which we ourselves invest the four important episodes by adding the subsequent divisions of each to the corresponding antecedent division as they unfold. Thus diversity

(Continued on page five)

Herald Tribune
Nov 14

Form 1-17F. 9-16-26-5,000 (26)

NOTICE OF ASSESSMENT AND RECEIPT

STATE TAX DEPARTMENT, ALBANY, N. Y.

REFER TO

File No. A 4 6 1 7 1 2

Date NOV 4 2 '56

Notice is hereby given that there has been assessed against you the amount set opposite as a franchise tax under Art. 9-A of the tax law. It is due and payable on or before JANUARY 1, 1957.

If dated subsequent to December 1, 1956, payable within thirty (30) days. CERTIFIED CHECKS should be made payable to and forwarded to STATE TAX COMMISSION, Albany, N. Y., with this form.

This notice must be returned at the time payment is tendered, or after receipt thereof is incomplete. THE CHARGE MAY BE CONSIDERED FOR LATE CHECKS OR OTHERWISE.

G. & H PICTURES CORP. 7-22-61

1476 B'WAY,

NEW YORK CITY

STATE FRANCHISE TAX
ON BUSINESS CORPORATIONS
For year beginning November 1, 1956
and ending October 31, 1957

(26)

TAXES, PENALTIES, ETC.

Tax based on income at 4½% $	
Tax, one mill on cap. stk	2000
Minimum tax	
Penalty for failure to file report on the date	
Interest	
Total due	
Credit	
Balance due	
Received payment,	11/30/56

By ..... Assistant Deputy Commissioner (Seal)

AMERICAN FILMS IN INDIA.

Criticism Called Unwarranted in View of Censors' Attitude.

To the Editor of The New York Times:

I notice in today's New York Times an article headed "India Sends Protest on American Films." This article, it seems, originated in India, and is along the same line as other articles which have appeared in The Times of India.

Such statements as these could only emanate from one whose interests are closely allied with the attempt to replace American films in India with those of British production. Any one in the least conversant with social conditions in India is perfectly aware that the Government would not for one moment, acting through its Board of Censors, permit the exhibition of any film that would in any way reflect upon the white race or lower British prestige. The British illustrated weeklies, which circulate freely in India, give very much more vivid pictures of the night life both in society and in bohemian circles in the large centres of the Western world than do the American motion pictures, and the censors, taking cognisance of all such things, use good common sense in the examination of films to be presented to the Indian public.

The American films have earned their place in the esteem of the Indian public through their outstanding superiority over the productions of other countries and by presenting the kind of pictures that have the greatest appeal and bring the fullest enjoyment. The Indian public is not patronizing American pictures to the exclusion of those of other countries because of any partiality for Americans or things American, but solely because it gets more value for its money, and that is what controls the Indian in all his dealings, whether in buying merchandise or pleasure, in which respect he is very little different from those of other nationalities.

The so-called European population in Bombay, which is almost entirely British, approximates only about 15,000, as against more than a million and a quarter of natives. This European population contributes very little to the make-up of the average audience in the motion-picture theatres, owing to this disparity in numbers, but certainly no complaint is heard from them with respect to the immorality of the American pictures shown.

One of the largest distributers of American pictures in India, an Indian, writes:

"All criticism in the world against American pictures by the British press will not influence their business in India in any way, and the fact that very few American pictures are banned by the Censor Boards in India goes to prove that American pictures are not immoral in their tone, even as judged by the Government, and no criticism has ever appeared in the Indian press about their being immoral.

"Very few English and German and rarely French or Italian pictures adorn the screen in Bombay, and there are no chances, except by legislation, of their proving formidable competitors to American films."

The only adverse criticism of American pictures that has appeared in the Bombay press has been in The Times of India, but such criticism is only in accord with the general policy of the paper with respect to everything American.

J. L. HERRON.

New York, Nov. 15, 1926.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHARLES CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

November 15th, 1926.

DUPLICATE.

Mr. Albert Grey,
% D. W. Griffith Inc.,
1476 Broadway,
New York City.

Dear Mr. Grey:

Pursuant to our phone conversation this morning, will you please advise us as soon as possible whether or not you will approve the sale of "SALLY OF THE SAWDUST" to the U.F.A. people for Austria-Hungary for $3,000 against 50% of gross receipts.

Yours very truly,

UNITED ARTISTS CORPORATION

B. Mulvooney

Asst. -Manager
Foreign Department.

MSS:Wg

The New York Telegram

73 Bay Street, Telegram Square
New York

S. J. KAUFMAN
100 E. 94th ST.
NEW YORK

November 15 1926.

Dear Mr. Griffiths:

The Press Club wishes us to extend their extreme thanks and appreciation for your appearance in making their Benefit Sick Fund last night such a tremendous success.

With all good wishes,

Sincerely,

S. Jay Kaufman

117

November 18, 1924

Messrs. Jones and Allen,
53 State St.,
Boston, Mass.

Gentlemen,

Referring to yours of November 14th, will you kindly start suit for the collection of this claim.

Yours truly,

RR N

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1201

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

SYMBOLS
DLT Day Letter
NLT Night Letter
NM Night Message
LCO Deferred
CLT Cable Letter
WLT Week End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1450 Broadway, New York "USA"

WU 36N A1U 46

43 NEWYORK NY 943A NOV 16 1926

A H W BANZHAF

CARE BUSH TERMINAL BLDG WEST 42 ST

IT GRIEVES ME TO INFORM YOU THAT OUR GREAT FRIEND AND PRESIDENT MISTER HIRAM ABRAMS PASSED PEACEFULLY AWAY LAST NIGHT AT EIGHT THIRTY SERVICES WILL BE HELD AT WESTEND FUNERAL CHAPEL AT TWO HUNDRED WEST NINETY FIRST STREET AT THREE THIRTY PM TUESDAY AFTERNOON NOVEMBER SIXTEENTH

ARTHUR W KELLY

1035A

Form 1228A

Charge to the account of ~~D. W. Griffith, Inc.~~ $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

November 16, 1926.

Mrs. Hiram Abrams,
128 West 59th Street,
New York, N. Y.

We wish to express to you and family our deepest sympathy in your hour of bereavement

D. W. Griffith, Inc.

Thus Stalcot had gone to
Court where there
never seem to me

O M C

New York City,
November, 16th, 1916.

To Whom it may concern;

I am very glad to have this opportunity to state that Miss May M. Hallett's work for me has been entirely satisfactory and I consider her a very competent person.

During the past year and a half she has handled, exclusively, the costuming of my pictures at Famous-Players. She understands her work thoroughly and is very reliable.

Miss Hallett has, both, creative and practical knowledge of costuming which makes her very valuble in the Moving Picture Industry. You may feel confident that if she becomes associated with your organization, she will be an asset in every particular.

Sincerely,

Dan Gribbin

New York City,
November, 16th, 1916.

Mr. John W. Considine Jr.,
Mickford-Fairbanks Studio,
Hollywood, California.

My Dear Mr. Considine;

I am very glad to have this opportunity to state that Miss May M. Hallett's work for me has been intirely satisfactory and I consider her a very competent person.

During the past year and a half Miss Hallett has handled, exclusively, the costuming of my pictures at Famous-Players. She understands her work thoroughly and is very reliable.

Miss Hallett has, both, creative and practical knowledge of costuming which makes her very valuble in the Moving Picture Industry. You may feel confident, If Miss Hallett becomes associated with your organization, she will be an asset in every particular.

Sincerely,

D. W. Griffith

November 16, 1926.

Mr. J. Heidelman,
Famous Players Lasky Corp.,
485 Fifth Avenue,
New York, N. Y.

Dear Mr. Heidelman,

Attached is an offer for "Sally of the Sawdust" for Austria-Hungary from the Ufa people. If it meets with your approval, will you be kind enough to put your O. K. on same and return as soon as possible as the United Artists wish to cable confirmation.

Very truly yours,

D. W. Griffith, Inc.

ACC/CC

FAMOUS PLAYERS - LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

MURRAY HILL 8000
CABLE ADDRESS: FAMOUSPLAY

FOREIGN DIVISION

November 16th, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Gentlemen:

We are returning herewith approved proposal of Wfa on "Sally of the Sawdust" for Austria and Hungary.

Very truly yours,

J. W. Seidelman

J. W. Seidelman
Asst. Mgr. Foreign Division.

JWS:MM

TELL THE WHOLE WORLD - THERE'S A GOLD MINE AHEAD!

BEAU GESTE - SORROWS OF SATAN - OLD IRONSIDES - THE WEDDING MARCH

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. O'BRIEN
W. L. MALEVINSKY
ARTHUR T. KRIEGELL
JOSEPH W. MORGAUTH
RICHARD J. MARSEY
ARTHUR H. MALEY
EDWARD S. RAFFERTY
BENJAMIN PEPPER

105

IN RE

November 10, 1926

Mr. Albert H.T. Banshaf
130 West 42nd Street
New York City

My dear Bert:

In a telegram I sent to Joe Schenck the other evening, I mentioned that you had spoken to me about Mr. Griffith's ending his business relations with the Famous Players, and I asked Joe if there was anything I can do in the situation.

I have a telegram from him and I will be glad to discuss this matter at your convenience.

I think if Mr. Griffith will be willing to go to Los Angeles and work there, Joe will make reasonable arrangements with him.

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

LEGAL DEPARTMENT
RALPH A. ROUIS
LOUIS E. SHARTS
AUSTIN C. REDLICH
CHARLES E. HAWTHORNE
LEWIS M. SCHUSER
THOMAS W. VARNUM
BERNARD L. CAMPS
WILLIAM T. POWERS
ATTORNEYS

ELSA JOHN LUDVIGH
GENERAL COUNSEL

November 14, 1926.

Albert H. T. Banshaf, Esq.,
130 West 42nd Street,
New York City.

Dear Bert:

I am in receipt of a letter from Henry Hersbrun under date of November 11th, enclosing a letter from Jannings directing payment of salary to Jannings personally and not to Gussy Holl Productions, Inc. on the grounds that such corporation has not yet been organized.

Please confirm this by formal letter to me. Henry also asks how the situation is progressing so that he may be in a position to advise Pommer and Jannings. Henry also complains that you owe him a letter. How can that be?

Cordially yours,

Louis

LES:SG

November 17, 1926.

Secretary to Mr. F. W. Campbell,
Pathe, Inc.,
35 West 45th St.,
New York, N. Y.

Dear Madam,

As per telephone conversation, will you kindly let bearer have the two reeler "His Darker Self" left with Mr. Campbell last week.

Thanking you, I am

Yours very truly,

Secretary to Mr. Grey.

November 17, 1926

Mr. George Weeks,
Famous Players Lasky Corp.,
485 Fifth Avenue,
New York, N. Y.

Dear George,

Am sending herewith the two reeler about which I spoke to you. Will you be good enough to look at same at your convenience. Many thanks.

Very truly yours,

ACG/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

November 17, 1926.

Mrs. C. H. Calahan, Chairman,
606 West 112th Street,
New York, N. Y.

Dear Madam,

Enclosed herewith you will find Mr. Griffith's check in the amount of $5.00 in payment of tickets for the benefit card party of the Society of Kentucky Women of New York on November 19th.

Will you kindly acknowledge receipt of this check to the writer, and oblige

Yours very truly,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

EXPORT IMPORT

TRANSOCEAN-FILM-CO. G.M.B.H.

LONDON PARIS NEW YORK BERLIN

AEH/F

BERLIN SW 48 November 18th. 1926

Messrs.
D.W.Griffith Incorporated
New - York

Gentlemen,

We have sent a length of the spoiled negative "AVENGING CONSCIENCE" to "AGFA" for the purpose of chemically test it and find out what caused the damage. We have today received a reply from "AGFA" translation of which we are enclosing herewith for your information.

Very truly Yours

TRANSOCEAN FILM CO.G.M.B.H.

Encl.

Translation.

Walter Strehle G.m.b.H.
Generalagent of 'Agfa' Kinofilms

Berlin, SW.48
Wilhelmstr.106, Nov.18th.1926

Mr.A.M.Hübsch
c/o.Transocean Film Co.G.m.b.H.

Berlin SW.

Dear Mr.Hübsch,

Referring to your letter of November 2nd. we beg to inform you that according to our experts the destruction of the emulsion is due to not sufficiently washing out the hypo. The negative cannot be saved anymore now. Our experts in Wolfen have kept the small cuttings which you gave us, in order to watch it still for some time.

Trusting that the afore is satisfactory to you, we remain

Very truly Yours

Walter Strehle G.m.b.H.

signed Strehle, Dittmar

November 18th, 1926.

J. Senna, Mgr.,
Newkirk Theatre,
16th St., and Newkirk Ave.,
Brooklyn, N.Y.

Dear Sir,

In reply to your inquiry regarding "Intolerance" and "Broken Blossoms", we are sorry to inform you that we are unable to supply you with these two pictures.

Inasmuch as we have decided to re-issue these pictures in the near future, it would materially injure their value to show them at the present time.

However we appreciate the esteem you have for our pictures, in running a "Griffith Week".

With kindest regards,

Very truly yours,

D.W.GRIFFITH INCORPORATED.

Ks. By

November 18, 1916.

Mr. G. H. Croker-King,
1730 Broadway,
New York, N. Y.

Dear Sir,

Mr. Griffith wishes me to acknowledge receipt of your recent letter to him and to advise you that the present time his future plans are somewhat uncertain. However, Mr. Griffith has instructed me to keep your letter in mind and should anything occur whereby he can avail himself of your services he will communicate with you.

Mr. Griffith wishes to be remembered most kindly to you.

Very truly yours,

Secretary to Mr. Griffith.

County of New York
District Attorney's Office
137 Centre Street
New York

JOHN H. MARTIN
DISTRICT ATTORNEY
IN REPLYING ADDRESS ALL COMMUNICATIONS TO THE DISTRICT ATTORNEY, AND REFER TO INITIALS GIVEN BELOW.

November 19, 1926.

D. W. Griffith, Esq.,
1476 Broadway,
New York City.

Dear Sir:

As an assistant district attorney in this County for over four years a matter has occurred which makes it important that I have a talk with you about something that is very personal to myself.

I would appreciate it very much if you could see your way clear to give me a few moments.

Thanking you for a prompt dispatch, I am,

Respectfully yours,

Pauline O. Field

PØF/cb

WESTERN UNION

Class of Service

This is a fullrate Telegram or Cable-gram unless its character is indicated by a symbol in the check or in the address.

1930 NOV 20 PM

1450 BROADWAY

PENNA 0840-S

SYMBOLS

DLR	Day Letter
NLT	Night Letter
LC	Deferred
NLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the text is the time of receipt at destination as given by our office, is STANDARD TIME.

Received at

55391 29 HOLLYWOOD CALIF 20 314P

NOV 20 PM 9 25

D W GRIFFITH.

ASTOR HOTEL NEWYORK NY.

WILL HAVE MY ATTORNEY BERTRAM S NAYFACK SEE YOU IN MY BEHALF IF YOU WIRE ME WHEN IT IS CONVENIENT FOR YOU TO HAVE HIM DO SO BEST REGARDS.

JOSEPH M SCHENCK.

November 20, 1926.

Dear Florence,

I was just on the point of going to the train for California when I received a letter from Frau Dr. Scholz and she wants to send the bills to me. Inasmuch as the draft is paid by the bank automatically it would cause considerable confusion to change this especially in view of the fact that I shall be absent from New York most of the time. I have, therefore, requested her to send the bills to you and please pay the bills without any question or argument and if there is a deficit I will refund it to you. If they call you up about Dorothy's misbehavior just tell them you are sorry but that you prefer to have them take it up with me when I come to Europe. I am enclosing herewith a copy of my letter to Dr. Scholz, and I will write you from California.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

NOVEMBER 23rd 1926

JOE SCHENCK
GARY PICKFORD FAIRBANKS STUDIO
HOLLYWOOD CALIFORNIA

WILL BE GLAD TO SEE YOUR ATTORNEY WEDNESDAY OR SATURDAY

KINDEST REGARDS

D W GRIFFITH

charge Banzhaf 130 W 42nd St

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. R. Richter

From R.A. Klune

Date Nov. 23, 1926.

Time

Reply to

Dear Bob,

I am attaching hereto a general summary of the terms of the agreement between Argentine-American Films Corporation and D.W.Griffith, Inc. I hope that it will mean something to you. Not being of a legal frame of mind, it is the best I can do.

I would suggest that you show it to Mr. Banzhaf, who might remember something which I overlooked.

If you do not understand it, give me a ring.

Please make all replies on back of this memorandum.

PRINCIPAL TERMS OF AGREEMENT OF SALE BETWEEN
ARGENTINE-AMERICAN FILM CORP. AND D.W.GRIFFITH INC.

Sale of Exhibition rights on five pictures as follows:

"Home Sweet Home" Gr.
"Fall of Babylon" Gr.
"Mother and Law" Gr.
"Idol Dancer" Gr. Inc.
"Broken Blossoms" Gr. Inc.

Rights granted hereunder shall run for a period of three years from the date of delivery of first picture.

$5000.00 to be paid as follows: $1000.00 upon signing this contract, which is to be deemed payment of last of five pictures deliverable hereunder and $1000.00 each at the time of delivering each of the first four.

Two prints of each picture are to be furnished by the Producer (lessor) and payment for them is to be made by the Lessee at the rate of 3¢ per foot, upon being notified by the producer that they are ready for shipment. Shipment will not be made until payment is received for both the sale price of the rights and the prints of each picture.

Lessee has option on four remaining pictures:

"Avenging Conscience" Gr.
"Greatest Question" Gr. Inc.
"Hearts of The World" Gr. Inc.
"Judith of Bethulia" A.S.C.

Lessee must advise Lessor in writing of its acceptance of the pictures under this option on or before the delivery date of the last picture of the first named five. The terms of the sale under this option shall be identical with that of the first five with the single exception that the time shall be figured from the date of delivery of the first picture deliverable under the option.

Lessee must notify lessor at least fifteen days prior of their intention to take delivery of a picture, so that lessor may have time in which to obtain prints, such notification to be accompanied by check in payment of rights on picture involved.

All prints will be delivered F.O.B. New York.

Piracy Clause.

November 23, 1926.

Dear Mr. Griffith:

Mr. Kent has asked me to thank you so much for your very beautiful flowers and for remembering him.

He is getting along very nicely, expects to be out in about ten days, and more than appreciates your very kind thoughts.

Sincerely,

S. Blaustein
Sec'y.

Mr. D. W. Griffith,
1476 Broadway,
New York City.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

Form 1

NOVEMBER 24 1926

MR JOE SCHENCK
CARE FRIEDGOOD FAIRBANKS STUDIO
HOLLYWOOD CALIFORNIA

CLIENT MR HAYPACK I AT CONFERENCE THIS MORNING CLIENT PROPOSES TO MAKE TWO PICTURES NOT TO EXCEED IN COST EXCLUDING SALARY THREE HUNDRED FIFTY THOUSAND DOLLARS EACH STOP BOTH TO BE COMPLETED WITHIN THIRTYFIVE WEEKS AT SALARY FOURTHOUSAND PER WEEK PLUS PERCENTAGE OF PROFITS TO BE ARRIVED AT AS FOLLOWS YOU GET TOTAL COST PICTURE BACK PLUS EXPENSES THEREAFTER CLIENT RECEIVES TWENTYFIVE PERCENT YOU SEVENTYFIVE PERCENT UNTIL YOUR SEVENTYFIVE PERCENT AMOUNTS TO FIFTY PERCENT PROFIT TO YOU OF YOUR TOTAL COST OF PRODUCTION INCLUDING SALARY THEREAFTER PROFITS TO BE DIVIDED FIFTY FIFTY STOP CLIENT HAS SOME STORIES IN MIND FOR THIS TYPE OF PRODUCTION BUT WILL BE MOST PLEASED TO USE ANY STORIES YOU HAVE IN MIND IF YOU PREFER STOP WOULD YOU PREFER TO DO LARGE PICTURE HE IS ALSO AGREEABLE TO SUCH A PROPOSITION ON SAME BASIS OF WEEKLY SALARY ETC PICTURE TO BE MADE IN THIRTY FIVE WEEKS STOP ON EITHER PROPOSITION IF PICTURE TAKES LONGER THAN STIPULATED TIME CLIENT WILL FINISH SAME WITHOUT FURTHER COMPENSATION STOP CLIENT WILLING TO GIVE YOU FINAL WORD EVERYTHING AS SUGGESTED YOUR WIRE TO HAYPACK STOP OF COURSE PICTURES WOULD BE PRODUCED CINEMA BUT TO BE ADVERTISED CLIENTS PRODUCTION AND TO ENTITLE HIM TO RETURN OF UNITED ARTISTS STOCK NOW HELD IN ESCROW BY ORDER RECORDS

BANZHAF AND HAYPACK

charge Banzhaf 130 W 42nd St

151

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

485 FIFTH AVENUE
NEW YORK CITY

OFFICE OF ADOLPH ZUKOR
PRESIDENT

November 24th,
1926.

Mr. D. W. Griffith,
1476 Broadway,
New York City.

Dear Mr.Griffith:

I have read and re-read your letter of November 11th and the facts as you state them and the explanations you give are different from what I know them to be. Also the several talks and promises you made to me regarding SORROWS OF SATAN particularly, have not been carried out. Therefore it would serve no useful purpose to go into lengthy detail now.

I greatly regret the unfortunate experience with SORROWS OF SATAN. I am confident that if you had left the picture in the same form and with the very same scenes that it had when you showed the picture to me at the Studio and later at the Farm we would have had a different story to tell instead of registering a huge loss and we would all have made a profit commensurate with the effort and investment put into it.

You mention at the end of your letter that we should endeavor to dispose of our differences amicably. I am very much in favor of doing so in the hope that I may retain the high regard in which I have always held you.

Very sincerely yours,

Adolph Zukor

November 16, 1916.

Mr. F. O. Field,
District Attorney's Office,
137 Centre St.,
New York, N. Y.

Dear Sir,

In reply to your letter to Mr. Griffith, if you will call at this office I will be pleased to discuss the possibility of arranging an appointment with Mr. Griffith.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

November 27 1926

* * *

DEAL AS OUTLINED IN YOUR WIRE OK TO GET UNITED ARTISTS STOCK D W MUST AGREE TO MAKE FIVE PICTURES SAME AS DOUG AND MARY AND WHILE ART CINEMA FINANCES PICTURES ART CINEMA MUST HAVE RIGHT TO VOTE STOCK STOP PICTURES WILL BE BILLED JUST ASHES PICTURES HAVE ALWAYS BEEN BILLED * * * * * * *

J SCHENCK

REGARDING D.W.GRIFFITH I WOULD HAVE GRIFFITH PRODUCE PICTURES FOR ART CINEMA ON FOLLOWING TERMS

$3,000 PER WEEK DRAWING ACCOUNT AGAINST 60% INTEREST IN PICTURES STOP MY WORD MUST BE FINAL IN SELECTION OF STORY CAST ETC YOU CAN ASSURE D W GRIFFITH THAT WE WILL NEVER TRY TO DISREGARD HIS OPINION AS I HAVE THE HIGHEST REGARD AND ADMIRATION FOR HIS GENIUS BUT WANT TO HELP HIM SELECT SUCH MATERIAL AS WILL APPEAL TO THE GENERAL PUBLIC AND TO PRODUCE PICTURES WORTHY OF D W GRIFFITH

JOE SCHENCK

B.S.Nayfack 350 Madison Ave.,
Murry Hill 6484

3 000.

13 115 000

300,000

51 000.

350,000

800,000

800,000

25,000 FOR DRAWING ACCURATE PLANS

PICTURES FOR THE CHANCE OF FOLLOWING THEME

BRANDING D.W.GRIFFITH I WOULD HAVE SATISFIED PRODUCER

NOT INTEREST IN PICTURES. BUT MY HOME NEVER BE KIND

IN SELECTION OF STORY COST. AND YOU CAN ASSURE D W GRIFFITH

THAT HE WILL SPARE THE DIRECTORS HIS GENIUS AS I HAVE

THE HIGHEST REGARD AND ADMIRATION FOR HIS GENIUS BUT WANT

TO HELP HIM SELECT SUCH MATERIAL AS WILL APPEAL TO THE

GENERAL PUBLIC 2000 PROUDLY PICTURES WORTHY OF D W GRIFFITH

JOE SCHENCK

60 000

332 000

Two pictures
total 350,000
salary 4000 per week
then pictures to be
made weekly 35 weeks
but
stories in preparation
6% net
before 25%
than 50% after
pictures live.

B.S.Roytack 380 Madison Ave.
NEW YORK 6484

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

November 27 1926

Mr. Adolph Zukor,
President, Famous Players Lasky Corporation,
485 Fifth Avenue,
New York City.

Dear Mr. Zukor:

Answering your letter of November 24th, if you will kindly set some day and ~~date~~ time next week when you and I may have a talk regarding our differences I will be glad to keep such an appointment in the hopes that we may amicably dispose of the matter in the interests of the mutual high regard we have always held for one another.

I feel somewhat the way you do, that if ~~the~~ "Sorrows" had been left in the form that it was when I showed it to you in the studio and at the farm, it would have had a more popular appeal. However, the judgment of your Producing Department and my endeavor to please both you and the said Producing Department has unfortunately resulted to the picture's commercial disadvantage, even though it was acclaimed by the press as a great artistic triumph.

The thing that I regret most in this matter is the unfortunate publicity which immediately seeped through the press ~~from~~ your Company relative to our dispute, which, so to speak, gave the picture a very serious set-back and took away whatever chance it had of being a Broadway success. I begged your Company over the telephone and otherwise to counteract the impression which had been broadcast throughout the Country that the picture was a "flop" and to use the very marvelous notices from the New York Press in

good-sized ads in the New York papers, and all trade papers and magazines in order that the picture might have some chance. However, so far nothing of this kind has been done and ads such as this would cost very little in proportion to what your Company has expended on other productions such as "The Ten Commandments", and it is beyond my comprehension why something of this nature has not been done irrespective of any considerations for me, but for your Company's own welfare in selling the picture throughout the Country.

Of course I may be all wrong in my conception of good business or your policy of exploitation, but as you previously have said, it will serve no useful purpose to go into a lengthy discussion as to the relative merits of producing, cutting, titling or exploiting a picture at this time, but I do wish to again call your attention to the fact, as I did at the time of the picture's first showing, that the same could have been and still can be re-cut and re-edited in the same form as that which you saw at the farm, for showing throughout this Country and the rest of the world. These matters, however, are, of course, in your power and I can only suggest.

~~Hoping to have a conference with you at the earliest date possible, I remain~~

Sincerely yours,

A NATIONAL MOVEMENT FOR LAW OBSERVANCE

Honorary Chairmen
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Headquarters
66 FIFTH AVENUE
NEW YORK

October 20, 1926.

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Mr. Sebastian S. Kresge — Mr. Jerry Williams
Rabbi Stephen S. Wise

Together with the Officers and the Members of the Executive Council

Mr. David W. Griffith, Pres.,
D. W. Griffith, Inc.,
1476 Broadway,
New York City.

My dear Mr. Griffith:

I take pleasure in submitting for your consideration a letter which was addressed to me by General Lincoln C. Andrews, Assistant Secretary of the Treasury, in charge of Prohibition enforcement.

We hope you will not misunderstand our motive in calling this to your attention. We have no knowledge whatever that your organization permits this kind of thing and do not want to intimate that, but we are sending it to you and to a large number of other officers and managers of great commercial enterprises in the hope that they will all cooperate to the fullest extent in this patriotic endeavor for the preservation of legal, orderly methods of government. It is quite certain that if any commercial organizations do permit their agents to spend money for liquor for entertainment purposes, it at once becomes a violation of constitutional law.

Permit me also to say that in submitting this we are not urging one view or another upon the question of the merits of the Eighteenth Amendment and the Volstead Act. Worthy men may differ upon this, but there ought to be no difference of opinion among good men at any point where the question of obedience to law is involved.

This letter is sent with the heartiest approval of the Executive Committee and officers of the Citizens Committee of One Thousand.

Respectfully yours,

Fred B. Smith

Fred B. Smith
Chairman.

FBS/K

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice-President

A. H. T. BANSHAF, Secretary
T. C. EWING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT

November 29, 1926.

Mr. A. H. T. Banshaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banshaf,

Mr. Griffith proposes to make three pictures a year. They propose to finance these, cost of pictures not to exceed each, $350,000. Out of that Mr. Griffith is to get his salary $4,000 per week, in addition to which he is to receive 25% of the profits. They are to charge 35% for distribution throughout the entire world and $25 per reel for prints. After the cost of production, prints, advertising, etc. has been paid back when the profits reach 50% of that said cost of production, prints, etc. Mr. Griffith is to receive 37½% of the profits and when the profits reach 100% or equal the cost of production, he will receive 50% of the profits. They are to O. K. stories and cast. Mr. Griffith is to be held responsible to one man only, and that man will probably be Mr. Elmer Pearson. Mr. Griffith also has the privilege of O. K'ing contracts.

Very truly yours,

AGG/CC

TELEPHONE MURRAY HILL [illegible]

CABLE ADDRESS "[illegible]" NEW YORK

NEWGASS, NAYFACK & WALDHEIM
ATTORNEYS AND COUNSELLORS AT LAW
[illegible] MADISON AVENUE

GEORGE W. NEWGASS
BERTRAM S. NAYFACK
FRANKLIN WALDHEIM

NEW YORK

November 28th, 1926.

Albert M. T. Benshaf, Esq.,
120 East 42nd Street,
New York City.

Dear Mr. Benshaf: RE: D. H. Griffith.

I am enclosing herewith copy of a telegram which I have just received from Mr. Joseph M. Schenck.

I think it would be a good idea for yourself, Mr. Griffith and I to get together as soon as possible to talk things over. I believe we are in a position to work out a definite proposition at this time.

Very truly yours,

Bertram S. Nayfack

BSN/RAE
Encl.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Fast Telegram
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Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

Form 1

NOVEMBER 30 1926

JOSEPH SCHENCK
PICKFORD FAIRBANKS STUDIO
HOLLYWOOD CALIFORNIA

CLIENT MUCH INTERESTED IMPROPOSITION HOWEVER BELIEVES BETTER TO HAVE PERSONAL CONFERENCE AS MATTERS ARE TOO IMPORTANT TO CLOSE BY WIRE WILL COME WEST IF YOU DEEM ADVISABLE REGARDS

SANZHAF

charge Sanzhaf 130 W 42nd St

D. W. GRIFFITH, PRESIDENT
A. GRIFFITH GREY, VICE-PRESIDENT
A. H. T. BANZHAF, SECRETARY
T. C. ERVING, TREASURER

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
ORTANT

November 29th 1926.

Mr. Adolph Zukor,
President, Famous Players Lasky Corporation,
485 Fifth Avenue,
New York City.

Dear Mr. Zukor:

Answering your letter of November 24th, if you will kindly set some day and time this week when you and I may have a talk regarding our differences I will be glad to keep such an appointment in the hopes that we may amicably dispose of the matter in the interests of the mutual high regard we have always held for one another.

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The thing that I regret most in this matter is the unfortunate publicity which immediately seeped through your Company to the press relative to our dispute, which, so to speak, gave the picture a very serious set-back and took away whatever chance it had of being a Broadway success. I begged your Company over the telephone and otherwise to counteract the impression which had been broadcast throughout the Country that the picture was a "flop" and to use the very marvelous notices from the New York press in good-sized ads in the New York papers, all trade papers and magazines in order that the picture might have some chance. However, so far nothing of this kind has been done and ads such as this would cost very little in proportion to what your Company has expended on other productions such as "The Ten Commandments", and it is beyond my comprehension why something of this nature has not been done irrespective of any considerations for me, but for your Company's own welfare in selling the picture throughout the Country.

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Sincerely yours,

(COPY OF TELEGRAM)

GSN FTC 84

HOLLYWOOD CALIF 1255P NOV 29 1926

BERTRAM MAYFACK
350 MADISON AVE

ART CINEMA WILL PRODUCE D W PICTURES STOP WILL AGREE TO FINANCE THREE PICTURES STOP FOR GRIFFITH TO GET HIS STOCK IN UNITED ARTISTS HE MUST AGREE TO PRODUCE FIVE PICTURES FOR UNITED ARTISTS STOP IF THIS IS NOT CLEAR TO YOU TALK IT OVER WITH DENNIS OBRIEN WHO KNOWS ALL ABOUT IT REGARDS

JOE SCHENCK

205P

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400,000.

1,500,000.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

167 Grand St.
Dayton O.
Nov 25th 1906.

Dear Mr. Griffith;

Please do not think me rude for approaching you in this abrupt manner but were her eyes set of have gathered enough courage to write to say my real feelings.

Mr. Griffith if you will allow me to "Expand" your imagination to a little incident which occurred at The Grand Astor, Saturday

Hoping to have the pleasure of a personal interview, I remain,

Sincerely yours,

Arthur F. Sears

November 20th about 6:00 P.M. You may recollect the writer of same happened to notice you passing a few times and you looked up at up and had a manner that strongly interested me. This is the real reason that prompted me in writing to you.

May I enclose a small picture of myself which was taken recently, and without egotism on my part I can state that it does not do me justice. This is just to give you an idea of what I look like.

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KNOW ALL MEN BY THESE PRESENTS, that I, D. W. GRIFFITH residing in New York City, New York, do hereby make, constitute and appoint J. J. SPEIRS of City and State of New York, my true and lawful attorney for me and in my name to negotiate for, endeavor to obtain, procure or secure loans for my account to be secured by real estate which I may own or possess in the State of California, and take all such steps necessary, proper and expedient under the circumstances in connection with said negotiations.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this day of November, 1926.

_____(L.S.)

CITY, COUNTY AND)
) ss.:
STATE OF NEW YORK.)

On this day of November, 1926, before me personally came D. W. GRIFFITH, to me known and known to me to be the individual described in and who executed the foregoing instrument and he duly acknowledged to me that he executed the same.

Miss Mill/Fam.

I had an interesting letter the other day from a man well known in the movie industry. Here's what it stood in part:

"Dear Mae Tinee: Have you ever thought what how much really Griffith has created for the movies?

"He gave Mary Pickford her great comic, sentimental one role in the old Biograph days, a role that has made her rich, and which, when she deserts it, must be dug up again by public demand.

"He developed Lillian and Dorothy Gish and Blanche Sweet, giving them the characters which have made them famous and which they cannot leave without grievous disaster. Remember how Lillian tried once to play a gay chorus girl and failed dismally? Remember how Dorothy tried to play a young and colorful beauty once and was recalled 'til she went back to the proscenium roles? He brought out Blanche Sweet as the golden haired, persecuted lovely one, where she must remain if she is to get top salary.

"Griffith cast Constance Talmadge as the "mountain girl," wild, free, flirtatious, unconquerable, and every time she has repeated this basic idea she has scored; every time she has not she has failed at the box office. He started Wallace Reid on his roles of strong, lovable American youths. He took Richard Barthelmess out of obscure and sleek juvenile roles, and made him a dramatic actor in "Broken Blossoms," and Dick has followed the emotional idea every since. Henry B. Walthall still is called for when "Little Colonel" roles come along, and for years he got huge salaries for repeating his "Birth of a Nation" part.

"Here's a thing that isn't widely known. When Douglas Fairbanks left the stage to go with the old Triangle, they had him doing straight hero parts and his pictures failed, one after another. Griffith, who had supervision of the

(Continued on page five.)

D. W. GRIFFITH COLLECTION
THE MODERN ART FILM LIBRARY
MUSEUM

PRAISE FOR GRIFFITH DESPITE SATAN'S WOES

By ROSCOE McGOWEN.

Since "The Sorrows of Satan" came, hung on weakly for a time at the George M. Cohan theatre and then passed on, there have been numerous expressions of what might pass for sympathy for David Wark Griffith.

It has been intimated that it is too bad the old man has slipped; that he is living in an earlier film world; that he is out of date, out of step, and the procession has passed him by.

David Wark Griffith

To me it seems rather silly to assume a patronizing and coolly sympathetic air toward the man who made the first real motion picture. Doubtless somebody else would have invented the flashback, the closeup, the fadeout and other things that, despite all the trick photography, camera angles and whatnot, are still the fundamentals without which no motion picture of today could be made.

But the fact (and "facts are stubborn things") remains that Griffith is the man who first made use of these prime essentials which transformed a sometimes boresome novelty into rare and thrilling entertainment.

Ricardo Cortez

Years ago Griffith and his cameraman began giving us effects on the screen that are being merely repeated today; effects that have been improved upon, amplified and more beautifully presented, it is true, but still manufactured from the old Griffith formula.

If he slipped in "The Sorrows of Satan"—and pictorially I don't think he did—the slip came in selecting the bitter Corelli novel as material for a screen play. It was a delusion, which I shared, to believe that this weird and sourly romantic balderdash would make a great picture.

But in its making Griffith put Ricardo Cortez in the front rank of the screen's dramatic actors, and prior to performing under the Griffith direction Cortez had shown nothing to distinguish him from a large number of other good looking young men of the film world.

That, in itself, is no small directorial achievement.

Griffith has blazed the trail. Others have widened it, made it easier to travel, and have built many attractive byways, but D. W. was the pathfinder. Are those who follow to be given more credit than the one who leads the way? We still remember that Columbus discovered America.

Perhaps in making his beautiful screen version of "Faust," F. W. Murnau proved himself a greater director than Griffith. But that isn't exactly the point. The point is that when it comes to pure "motion picture," Griffith long since won his seat at the right hand of the god of the cinema, and if from now on he does nothing but sit there, why, let him sit. He does not merit sympathy or patronage. And if he has a real sense of humor, which probably he hasn't, he must be laughing at those who extend their icy condolences.

* * *

Last Month's Best Movies in Review

By Mae Tinee.

(Continued from page one.)

company, one day saw Doug vault over a fence running to work.

"'There's the thing. Do that stuff with him and he'll be a sensation,' he said. They did and Doug did.

"He made Walter Long one of the highest salaried villains by taking him out of comedies and making him do brutes unforgettably. He took Carol Dempster out of Denishawn dancers and made her. He took W. C. Fields, the stage comedian who had had two dismal trials in pictures, and in one film—"daily of the Sawdust"—lifted him to the stars. At the conclusion of "That Royle Girl" Griffith saw Zukor hire Fields at $5,000 weekly for a year—the second year to be $6,000 weekly with a percentage of profits—to do his "Royle Girl" role and character.

"Griffith has fattened the coffers of the film industry as no man ever has. He has made stars galore, given them their proper roles, divined what they could do best, shown them how to do it.

"Griffith today tells for $5,000 weekly, and every penny of it goes to the public that bought stock in his picture company which failed. He doesn't have to pay this back under the law, but he's doing just what Mark Twain, Sir Walter Scott, and Ulysses S. Grant did, fulfill moral obligations to the letter of conscience by artistic or literary toil."

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PASSING SHADOW

Picture Plays and Players

Griffith, Redivivus, and His Morality Play, Which Is 'Sorrows of Satan.'

By JOHN S. COHEN, Jr.

Rebelling against the injustices which prevented him from marrying his sweetheart, *Geoffrey*, an elemental young litterateur, cries aloud his belief in Mammon. Outside a storm rages, and in a thunderclap Satan, accompanied by shadows, makes his appearance. He tempts the writer away to what a subtitle calls a Pagan Rout; he leads him into the meshes of the *Countess Olga* (played by Lya de Putti) and tries to make him forget his loved one, tries to make him renounce her for a life of Victorian sin, amidst luxury. But the young litterateur refuses to yield to the Devil and goes back to his sorrowing sweetheart.

That, in brief, is the simple little morality play story of D. W. Griffith's "Sorrows of Satan," which was unwound to mixed comments on Tuesday at the George M. Cohan Theater. It is, you see, an elemental version of all those plays (I think that they used to be given in the churches, where the devil wore horns and a forked tail, instead of the Buba-Bell-Pinchley antics sported by this devil at the Cohan, Adolphe Menjou.

Told in soft, melting, lucid photography, told in lyrical poetical, fairytale terms, it resolves itself into a quaint shifting, hither and yon, of A. Good, or Everyman, B. Good, or his sweetheart, and C. Evil or Satan and Lya de Putti. On the opening night, the "sophisticated" audience attempted to prove its sophistication by calling this quaint Victorian bit of cinema "a piece of hokum." Presumably they wanted to show that they didn't believe it was possible for the devil to come to earth!

Frankly, to return Mr. Gabriel's compliment, I wish that someone had supplied this first night audience with passes to the Guild Theater, where the naivete of the performance and the audience is turning Werfel's brilliant play into a subject for sorrows, proper.

* * *

Boasting of no literary values, but of many cinematic ones, "Sorrows of Satan" is something to see. It is already more of a show, and less of a study in length and longevity than it was on its unfortunate opening night. The shears of its director have been applied liberally, making the film more compact. The monotonous, ragged musical score, with its sudden, annoying shifts in thematic material to fit the action, is being changed, and, thank heavens, its first night audience has been dissipated until—well, the next first night!

Incidentally, it might be mentioned that on this fateful opening night—perhaps, Satan had something to do with it all—the operator in the projection booth ran the film at an unwarranted slow pace, making the second half of the picture exactly eight minutes longer than scheduled.

In spite of the anti-Griffith feeling, the audience, the timing of the film and a few banal titles and sequences in the photoplay itself, however, "Sorrows of Satan" proved to many people that its director, when he chooses to use it, has the most remarkable cinematic mind in the profession. It was a touch of cinema genius to flash a closeup of the running engine in the inside of the hood of the automobile, the whilst Miss Dempster enters mounting hysteria in the window above. It was a flash of genius to cause the conversation between our buddy *Everyman* and the *Devil* to be carried on while the two, in hurried tempo, shift from shafts of darkness to shafts of light.

In short, "Sorrows of Satan" is a remarkable cinema and the acting of our partly stylized fairytale morality figures, namely, Carol Dempster, Lya de Putti, Adolphe Menjou and Riccardo Cortez, is—a book of revelations.

* * *

"'Sorrows of Satan' is one of this year's finest photoplays," writes George Edelhauser. "It is Griffith's finest. The direction proves him a genius, for he has changed his technic to meet the changing standard of cinema supervision. He handles light and shade even more imaginatively than that master of them, Victor Seastrom, with the result that the compositions are astonishingly expressive. They establish firmly the moods.

"But it is in the acting, as usual, that Griffith triumphs. He breathes life into the lay figure of Cortez and draws forth a performance as sensitive as Charles Mack's in "America." Menjou gives the best characterization of course, but he had powerful assistance from his colorful role. Such dignity and timber have not been in his previous efforts.

"'Sorrows of Satan,' though, has Griffith's faults. There are too many titles (I do not agree. There are only about ninety titles.—J. S. C., Jr.), and they are bad. The first half and the second half close on similar sequences. But the love scenes are truly lyrical!"

Next Week's Films

ASTOR—"The Big Parade," with John Gilbert and Renee Adoree.

CAMEO—L. P. A. H. revivals: Sunday, "Faublas," with Emil Jannings and Pola Negri; Monday and Saturday, "The Last Laugh," with Emil Jannings; Tuesday and Thursday, "Deception," with Emil Jannings; Wednesday and Friday, "All for a Woman," with Werner Krauss and Emil Jannings.

CAPITOL—"The Temptress," with Greta Garbo and Antonio Moreno.

CENTRAL—"The Scarlet Letter," with Lillian Gish and Lars Hanson.

COHAN—"Sorrows of Satan," with Adolphe Menjou and Lya de Putti.

COLONY—"The Better 'Ole," with Syd Chaplin; also Vitaphone.

CRITERION—"Beau Geste," with Ronald Colman and Alice Joyce.

EMBASSY—"Ben-Hur," with Ramon Navarro.

HIPPODROME—"The Ice Flood," with Viola Dana and Kenneth Harlan.

LOEW'S LEXINGTON — Sunday and Monday, "You'd Be Surprised," with Raymond Griffith; Tuesday and Wednesday, "War Paint," with Col. Tim McCoy; Thursday and Friday, "Love's Blindness," with Pauline Starke; Saturday, "The Waning Sex," with Norma Shearer and Conrad Nagel.

LOEW'S STATE—Sunday, "You'd Be Surprised," with Raymond Griffith; Monday through Sunday, "The Waning Sex," with Norman Shearer and Conrad Nagel.

OLYMPIA—Sunday through Tuesday, "Forlorn River," with Jack Holt; also "The Boy Friend," with Marceline Day; Wednesday through Saturday, "La Boheme," with Lillian Gish and John Gilbert.

PLAZA — Sunday and Monday, "Kosher Kitty Kelly," with Viola Dana; Tuesday and Wednesday, "The Waltz Dream"; Thursday and Friday, "Almost a Lady," with Marie Prevost; also "The College Boob," with Maurice (Lefty) Flynn; Saturday, "La Boheme," with Lillian Gish and John Gilbert.

RIALTO—"Kid Boots," with Eddie Cantor and Clara Bow.

RIVOLI—"The Ace of Cads," with Adolphe Menjou.

STRAND—"The Prince of Tempters," with Lois Moran and Ben Lyons.

WARNER—"Don Juan," with John Barrymore; also Vitaphone.

Lois Mo

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FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
485 FIFTH AVENUE
NEW YORK CITY

OFFICE OF ADOLPH ZUKOR
PRESIDENT

December 1st,
1926.

Mr. D. W. Griffith,
1476 Broadway,
New York City.

Dear Mr.Griffith:

I have your letter in answer to mine of the 24th.

If convenient to you I should like to arrange an appointment with you on Friday at 12 o'clock at this office.

Very truly yours,

Adolph Zukor

TELEPHONE MURRAY HILL [illegible]

CABLE ADDRESS "[illegible]" NEW YORK

NEWGASS, NAYFACK & WALDHEIM
ATTORNEYS AND COUNSELLORS AT LAW
[illegible] MADISON AVENUE

GEORGE W. NEWGASS
BERTRAM S. NAYFACK
FRANKLIN WALDHEIM

NEW YORK, Dec. 1st, 1926.

Albert H.T. Banshaf, Esq.,
130 West 42 Street,
New York City.

Dear Mr. Banshaf:

I just received the following wire from Mr. Schenck:

" IT MAY BE BEST FOR D W AND BANZHAF TO COME ON TO LOS ANGELES IT MAY PROBABLY RESULT IN BETTER UNDERSTANDING IF YOU AGREE HAVE BANZHAF AND D W LEAVE IMMEDIATELY BEST REGARDS.

JOE SCHENCK "

In view of our discussion, I am inclined to feel in favor of your trip to the coast.

Will you please 'phone me in the morning regarding this.

Very truly yours,

Bertram S. Nayfack
(HS)

BSN:HS.

N. H. 6484

Geo H. Doran Co

Wm. R.

also copy
by Curtis P. ©

Fish Plays the Game.
Wm R. R

I 10 [illegible]
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Wathen 3576

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TRADE DEPARTMENT
PAT HEARN, MANAGER

GENERAL OFFICES
810 BROADWAY
NASHVILLE, TENN.

Dec. 2, 1926

Mr. D. W. Griffith,
1476 Broadway,
New York, N. Y.

Dear Mr. Griffith:

I am wondering what action has been taken in regard to the novel HEARTS OF HICKORY by Jno. Trotwood Moore. The book has had a splendid sale all over the country and was in the best seller class for several weeks last spring.

The enclosed newspaper review is typical of many expressions which we have received from various sections of the United States, indicating that the public is expecting this story to be filmed.

I have written the Famous-Players-Lasky Corporation again and hope that they will find it possible to take on this story for you.

Very truly yours,

Pat Hearn

COKESBURY PRESS

PB:MCC
Encl.

"HEARTS OF HICKORY"

By John Trotwood Moore, Historionized Fiction.

"Hearts of Hickory," by John Trotwood Moore, is very frankly a romantic story with all the flavor. The author is evidently well versed in the history of the period and its characters. He is a native of Alabama and has lived in the neighborhood of the Hermitage for years; is president of the Morris-Walker Lewis Historical Association and director of libraries, archives and history, state of Tennessee. He says in his foreword that this tale was to follow another historical novel by Emerson Hough: "The Magnificent Adventure," a story of the Lewis and Clark expedition. "Hearts of Hickory" is, in his own words, an attempt to "historionize fiction and not to fictionize history."

Full of Historical Characters.

The story begins with the ending of the Creek war and ends with the battle of New Orleans, where Jackson saves all that Lewis and Clark had won. Through it moves a number of characters who were to become heroes in American and Texas history, such as Houston and Crockett, as well as some rapscallions like Harp. The author is deeply devoted to the character of Jackson and has accordingly given much of the book to the romance of "Old Hickory" and his wife, Rachel. His duel with Dickinson, who maligned her, is of course history, but the story has a full and dramatic account of it. The fact is stressed that but for Jackson's miraculous escape from Dickinson's bullet, New Orleans would have been lost, and with it all the new possessions. I am not sure but that the picture of Jackson is the best thing in the book.

Romance in Grand Manner.

A young Frenchman, Philippe Trevellian, who is under a cloud as to his birth and patrimony, is the hero; and he is in love with a niece of Crockett's, who is called Tripping Toe. A whole crowd of conspirators, patriots, Indians, Spaniards and British walk thru the book. It is for those who love romance unalloyed. It is natural to criticize the high-flown language of the book, but then men of those times did use high-flown language—they had a right to, we may suppose. Anyway it is a story for all who love high adventure and grand love-making.

The climax comes at the battle of New Orleans, where Jackson triumphs, Trevellian's name is cleared and his rights established; Tripping Toe comes back to him in disguise, and all ends happily. It is safe to predict that a yarn so full of color and historical characters will not be ignored by the movies, and we shall probably see them all on the screen before long.

(Published by The Cokesbury Press, Nashville. $2.00.)

P. S. L.

December 2, 1926.

Mr. A. H. T. Banshaf,
130 West 42nd Street,
New York, N. Y.

Dear Mr. Banshaf,

Mr. Griffith had a screening of "The Birth of a Nation" several days ago to someone who was interested in the picture for Germany. The projection charge for same was $4.00 which was paid from our petty cash. Will you, therefore, please have the Epoch send us a check, payable to cash, so that we can refund our cash box.

Thank you.

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Cricklewood, 2nd December 1926.

D. W. Griffith, Esq.,
1476, Broadway,
NEW YORK.

Dear Mr. Griffith,

It is understood here in England that you will probably be visiting us shortly and you may possibly produce here.

I would like to bring these studios to your notice as being most suitable for you to use.

We have very extensive floor space, most modern equipment and every possible facility you would require.

We have been established here many years and our organisation is one that can place at your service, in addition to excellent facilities, excellent knowledge of England, the best possible locations and the best and most economical services which are necessary for efficient film production.

We would be very glad to have an opportunity of your producing in these studios and we should be very pleased if, when you arrive in England, you would do us the honour of paying us a visit and inspecting the studios and equipment with a view to your using this Company's organisation in the event of your deciding to make a production in the United Kingdom.

JS/LAMAL. (6)

D.W.Griffith, Esqre. 2nd December 1946.

With best wishes,

Yours faithfully,
for
STILL PICTURE PRODUCTIONS LIMITED.

Joseph Grossman.

MANAGING MANAGER.

TERRY C. ELMENDORF
CHATHAM NEW JERSEY

Chatham, New Jersey
December 2nd, 1925.

Mr. D. W. Griffith,
1476 Broadway,
New York City, N.Y.

Dear Sir:

Although I am not definitely informed as to whether Miss Dorothy Gish is still under your most able management, I am sure you will oblige me by forwarding the enclosed letter to her.

Miss Gish, a few years ago suggested that it was unfortunate that I did not make a determined effort to cultivate my natural talent for writing, even though I never had the opportunity of gaining an education through the usual channels (I have had but one year and nine months of technical schooling) and I am writing to inform her that, spurred on by her suggestion, I am writing to quite some extent, in my own original, if unpolished, way, and creating a sensation in this small section of the U.S.A., at least.

Providing you are interested enough to read the enclosed, original composition I gladly send it for your perusual. If you do read it, you will note that I have a style all my own.

I understand Miss Gish is married but I assure you there is nothing embodied in my communication to her that her husband, whose name I cannot at the moment recall, would object to her receiving.

Yours cordially in appreciation of the courteous consideration of my request and also in admiration of your Genius.

Terry C. Elmendorf

December [illegible], 1916.

Mr. Jack Donahue,
New Amsterdam Theatre.

Dear Mr. Donahue,

The test which Mr. Griffith wishes to make of you will be made Sunday at two o'clock at the Long Island Studios, Astoria, L. I. The studio can be reached by crossing the East 92nd Street Ferry. The studio is just on the other side.

Very truly yours,

Gen'l. Mgr.

ACG/CC

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Jack Donohue ex 2 PM
Sunday advise him before
Sat matinee where

Long Island
Tribune

JAM

Dec 3, 1926

THE THEATERS

By PERCY HAMMOND

Question: What's the Best Show in Town? Answer: The Motion Pictures of 'What Price Glory'

A GUY who used to take off his hat every time "What Price Glory" was mentioned, I went to see its photographs yesterday fearing that they would be a bungle. The reputation of the cinema among those who do not attend it is that of a low meddler in affairs of the theater. Reverent drama-lovers view it with all the disrespect due to a new-rich vulgarian, and they frown at it as a demoralizing influence upon Broadway's good taste. Belonging to the coterie that resents any debasement of the art of show-business, I sat down in the Sam H. Harris yesterday, prepared to be indignant at Hollywood's desecration of a masterpiece.

* * *

Therefore it is reluctantly admitted that the camera version of "What Price Glory" is one of the greatest shows I ever peeped at. Mr. Fox and his comprehensive kodaks have extended and amplified the atmosphere and minutia of the play until it is world-wide from Hongkong to Mount Pleasant, Ohio. They do not merely gossip, as the spoken drama does, about the battlefields—they take you to them. Mr. Stallings and Mr. Anderson, authors of the original "What Price Glory," were only able to suggest the carnage and the cannons' roar; Mr. Fox gives you detailed spectacles of war in all its splendor and squalor, as well as its wit and humor, its lusts, flirtations and romances. Nothing is left to the imagination of the idle bystanders, save the sound of actors' voices—a silence not altogether unsatisfactory.

* * *

A fine pantomimist is Mr. Victor McLaglen, who plays Captain Flagg at the Sam H. Harris. Though not so ugly as Mr. Wolheim, the creator of the rôle, his physiognomy lacks the mental touch that lurked in Mr. Wolheim's furrowed lineaments. Once in the play Captain Flagg is quoted as saying, "There's something rotten about a world that has to be wet down every thirty years with the blood of boys like these!" That is not the sort of remark you would expect from a brutal leatherneck whose language elsewhere is the patois of a savage United States Marine. But you can forget such poetic blemishes as this in other moments of the performance. When the drunken and cruel Flagg covers the corpse of the Mother's Boy with a blanket and turns his wet eyes towards you, you will probably bow-bow as I did—while the violins in the orchestra take advantage of you by playing "Home, Sweet Home."

* * *

When "What Price Glory" was a spoken play the authorities disapproved of its profanity. The police backed up their wagons for it one night because Captain Flagg and Sergeant Quirt had been referring to each other as ——— ———, if you know what I mean. The boys in the trenches had been using terrible language, until for the sake of the drama-lovers, and adding needless unpleasantness to the dreamy crusade. What, it was wondered, would happen to "What Price Glory" after it had been cleaned up by Will H. Hays, the beacon of piety and good taste in our screen life?

* * *

Well, nothing much. The eloquence of Mr. McLaglen's pantomime is so loud that when Flagg frames his lips in the silent oaths of a photograph soldier, the Sam H. Harris echoes with naughty anathemas. He and Mr. Edmund Lowe, as the top sergeant, call each other every bad name known to the glossary of epithet from . . . to . . . and there is no objection from the Hotel de Ville. In a dance-house at Bar le Duc, where Captain Flagg seeks a vacation from bloodshed, several minor misbeheviors occur, which, I suspect, would have caused Mr. Hays a year ago to blush and be huffy. As they say in the Coffee Houses, "Evil companions improve good manners." Life in New York has softened Mr. Hays's Indiana attitude toward human weaknesses, and he is becoming tolerant and one of us.

* * *

Seriously, the moving picture edition of "What Price Glory" is a spacious adventure in the theater. It is as square an expression of Mr. Stallings and Mr. Anderson's vivid opinion of war as the original was, and much more pictorial. Perfect in many places, though not so good in others, it makes the spoken dramas of Eugene O'Neill, Avery Hopwood, Miss Anne Nichols, Pirandello, Ferenc Molnar, Sidney Carver and Miss Anita Loos seem but inarticulate pygmies. My enjoyment of it yesterday persuades me to ask Miss Underhill, the Herald Tribune's "movie" critic, to change places with me, even if I have to offer her a bonus.

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Paramount to Close Studio On Long Island

Famous Players to Abandon East and Concentrate All Production in Hollywood, N. Y. Theatrical Men Hear

Zukor Hand Seen in Move

Action Will Leave Only One Big Plant, Cosmopolitan; Money Failures Blamed

The Paramount studio in Astoria, Queens, where some of the most successful Famous Players motion pictures, from Rudolph Valentino's "Monsieur Beaucaire" to "God Gave Me Twenty Cents," which opened the new Paramount Theater, is to be closed and no more productions are to be made by the Famous Players organization in the East, it was reported yesterday. The closing of the studio is regarded as signifying the final victory of Hollywood over New York as the seat of photoplay making.

The Queens studio, which, with the exception of the Cosmopolitan studio in the Bronx, where Gloria Swanson makes her films, is the only remaining one of the larger seats of screen productions in the East, was opened about ten years ago. Several times it has been closed for periods lasting from two weeks to several months, but all these closings have been recognized as temporary, with a resumption of activities always following.

Eastern Publicity Held Factor

It generally has been considered that the studio was kept open for two reasons—for the resulting publicity in the East, and to give opportunities for picture production to the more prominent and independent directors, who were impatient of the close supervision to which their work was subjected in the more completely organized studios of Hollywood. Of late it has been considered, it is said, that the supervision in the East has been regarded as at least equally close as that of the Western studios.

Two other considerations were regarded yesterday as bearing upon the reported closing of the Queens studio. The Eastern organization has been sponsored in great part by Jesse L. Lasky, vice-president of the organization, while the Hollywood branch has been considered the especial pride of Adolph Zukor, president, who appointed his former associate, B. F. Schulberg, to be producing director of the Western studio.

Money Makers In West

While the Schulberg organization has been responsible for the outstanding money makers produced by Paramount, such as "Beyond the Front" and "We're in the Navy Now," the New York branch has of late devoted its chief money and effort to such a financial failure as D. W. Griffith's production of "The Sorrows of Satan."

An added cause of dissension in the East was labor trouble. A dispute with the property, carpenter and electrical shops of the motioin piciture studios around New York was settled in all the film making concerns here but the Paramount.

Among the stars and directors who have worked chiefly in the East were D. W. Griffith, Thomas Meighan, Richard Dix, Herbert Brenon and Malcolm St. Clair.

Griffith Severed Connections

Griffith has left the organization since the failure of his "Sorrows of Satan" and the others, with the exception of Meighan, have been ordered to the West Coast, as soon as present productions are completed. Meighan's contract calls upon him to work only in the East, and it is not known what arrangement has been made with him.

The first suspiciion of the closing of the studiio came when, after the actors cast for Malcolm St. Clair's production, "The Cross-Eyed Captain," arrived on the scene for work they were informed that the picture was not to be made here. Yesterday St. Clair was ordered back to the Coast and was informed that all production in the East was to cease.

107

Rev —

A. Langshaw

Worked in Lanark July 1910 to July 31, 1914

Lived on Palmer Ave., Thunderbay two years

[illegible] to Lanark in 1914 & [illegible] Grand Trunk

Enlisted — June [illegible] 1915 — July 1916

Died Kingston — Jan. 6/13 — 17 yr [illegible]

Bradford Ave Ottawa. Son of [illegible]

4

Suffolk Inc
Jan

107

STATE OF NEW YORK
COUNTY OF } ss.:

RAYMOND A. ALUMS, being duly sworn, deposes and says that he resides at 91 Fremont Street, Harrison, New York; that he is employed by D. W. GRIFFITH, INCORPORATED, having an office at 1476 Broadway, in the City and State of New York, in the capacity of auditor; that he has been in the continuous employ of the said D. W. GRIFFITH, INCORPORATED since July, 1920 and prior to that time had been in the employ of Mr. D. W. Griffith from April, 1920 to July, 1920.

That during the course of such employment, he was well acquainted with ANATOLE DANASHEW, LOUIS GOLDEN and FRED DANASHEW; that these individuals were in the employ of said D. W. GRIFFITH, INCORPORATED and worked continuously for the following period in each instance, viz;

Anatole Danashew	from	July 1, 1920 to July 19, 1924.
Louis Golden	from	June 4, 1921 to July 17, 1924
Fred Danashew	from	Jan. 6, 1923 to July 19, 1924.

Your deponent further says that the aforesaid individuals resided for approximately two or three years on Palmer Avenue, Mamaroneck, New York, and for approximately a period of two years before July 19, 1924 resided on the Post Road, near Orient Avenue, Mamaroneck, New York.

Deponent further says that this affidavit is made in order to show that the aforesaid individuals, viz; ANATOLE DANASHEW, LOUIS GOLDEN and FRED DANASHEW, whom your deponent believes to be aliens, resided in the United States

and were employed therein for a period in excess of three (3) months.

Sworn to before me this
4th day of December, 1966.

_____

Telephone [illegible]

Cable Address: Watkins, N. Y.

ANN WATKINS
410 MADISON AVENUE, NEW YORK

December 5, 1926.

My dear Mr. Banzhaf:

There have been few war stories that have impressed me more than THE SINGER IN THE NIGHT by Charles Saxby, albeit the war is a background for the story rather than the hero or the villain of it. It presents difficulties in screening, of course, but it seems to me its possibilities are very great for a director like Mr. Griffith.

Sincerely yours,

Ann Watkins

Albert H. T. Banzhaf, Esquire
130 West 42d Street
New York, N. Y.

AW:GT

Enclosed: THE SINGER OF THE NIGHT by Charles Saxby. (Synopsis and Magazine copy.)

THIS manuscript is submitted for your consideration. If it does not prove available, kindly return with as little delay as possible to

ANN WATKINS
[illegible] Madison Avenue
City of New York

Synopsis of

THE SINGER OF THE NIGHT

By

Charles Saxby

SYNOPSIS

of

"THE SINGER OF THE NIGHT"

by

Charles Saxby

Two-part serial in Everybody's Magazine - February and March, 1921

The story opens in the South of France in the spring of 1917. A young man, his smooth blond pallor so distinctive of American youth, calling himself Michael Vallator, has just escaped from a detention camp in which he was placed by the French Government because he has become "too important to be permitted at large." He is distinguished only by the raindrenched Red Cross outfit on which he is relying for his passport across the war-torn France he has done his best to serve.

His escape was effected on the occasion of a visit to the camp by the Duchess d'Abrantes, formerly Ella Ward of New York, now known as "The Mother of France" owing to her services and support of the Red Cross.

Vallator is hoping to reach the Spanish frontier and thence to America to join the Army. He reaches an inn on the banks of the Rhone where two strolling players, Régine - a slight little thing, barely 20 as yet, her curves thinly exquisite with that deceiving effect of frailness of the trained dancer - and her grandfather, Amato, his twisted body grotesquely clad in flapping rags, are giving a performance. Vallator is greeted suspiciously at the inn as a possible deserter or spy and Régine comes to his assistance, proclaiming him as a messenger from the Duchess d'Abantez who passed that day on her way to her hospital at Grex.

At mention of her name Vallator is struck with an astonishment that is almost a physical blow. For twice before it has arisen in his

life, each time in a crisis of his experience, and he wondered what new shift it may portent.

Régine tells Vallator of her life as a strolling player just back of the front - the memory of a night amongst the ruins of Soul when she danced faster and yet faster for her children - the soldiers of France, until they rose from their straw in their bandages and joined her - seems an electric charge that fires anew her eyes, her hands, her whole lithesome body. Amato, being called upon to entertain the company, tells the story of the famous and mysterious "Voice of Verdun", (supposedly of divine origin), a voice, which, swelling out in a volume of golden sound, a song of triumph on the darkest night of the seige, restored the French morale and turned the tables on the invaders. "The Voice of Verdun" has now become as great a legend in France as the rumoured appearance of Joan of Arc or the "Angels of Mons."

As Amato finishes the story a man, newly arrived, emerges from the shadows, a man whose face is like a dark male flower, whose eyes shine with a cold, blue light -Ibn Geburah, head of an occult sect in Paris concerning which there are dark rumours of demon worship and strange practises involving some of the greatest names of France. Geburah is looking for a messenger from the Duchess d'Abrantez who was to meet him there - and Vallator has just been passed off as belonging to her party.

It develops that Ibn Geburah has lured the Duchess to his house in Paris under false pretences, seeking to involve her in scandal. He has photographs of her there and threatens to make them public unless she acceeds to his demand that she use her influence with the French and American Governments to make an immediate peace. Otherwise she will be exposed as a participant in the pagan rites of the Maison Geburah. Vallator, to whom the Duchess has always been an ideal of womanhood,

is certain that she is innocent and declares that the answer is 'No'.

Ibn Gebyrah is much disturbed and says he will give her a week to think it over, appointing an interview a week later, at midnight, at the statue of the Madonna above Grex. He leaves and Régine seeks Vallator to know what he intends to do. He tells her that he must go to Grex and inform the Duchess of this meeting with Ibn Gebyrah and his answer. Régine tells him he can never hope to reach Grex alone without being arrested, and heedless of the danger to which she exposes herself in offering protection to Vallator she tells him that his only chance is to disguise himself and travel in their company. She suggests he pretend to be mad as explanation of his not being at the front. Vallator finally agrees and proposes that he pretend to imagine himself Napoleon, but Régine answers that it would be more plausible if he followed the latest fashion in madness and proclaimed himself to be the mystic "Voice of Verdun."

Vallator, with a burst of ironic laughter, agrees to do so.

Amato, Régine and Vallator set out on foot for Grex, Vallator bent under the weight of the drum shuffling awkwardly in wooden shoes, and decked in fantistic medals and plumes; the whole disguise, with the implication of madness, is like a slime upon his flesh, but has proven effective, bringing upon him only pity instead of suspicion. Amato, whose mind is breaking from age, confuses it all with various plays in which he has triumphed over village audiences.

They reach the town of Croy, some thirty miles from Grex, and perform in the square. Some soldiers are suspicious of Vallator and Régine saves the situation. The Duchess, who is visiting the hospital at Croy, passes through the square and Vallator finds himself under the necessity of pretending a degrading insanity before the woman who has for four years been his secret ideal.

Régine, jealous of Vallator's admiration for the Duchess, quarrels with him. He finds she has misled him and his only hope of reaching Grex in time to warn the Duchess is by going on alone over a barren mountain region. Amato wishes to give Vallator up to the authorities as a deserter and claim a reward, Régine quarrels violently with him and sets out alone to follow Vallator.

- - - - - - - - - - - - - - - - -

PART 2

Vallator, making his way by night over the mountains, is uneasily aware of being followed. He discovers it is Régine, who has caught up with him. As they rest in the dawn she shows her love for him, offers him herself and a life of safe concealment in the mountains until the war is over.

He refuses, determined to warn the Duchess in time. They reach Grex and find the town in despair over the news from the front. Vallator obtains an interview with the Duchess, tells her of Ibn Geburah's threats and the new appointment at the statue of the Madonna. She declares her answer will always be 'No' to any proposition from the charlatan Geburah. She questions Vallator as to himself, becomes suspicious of him and he only escapes by feigning madness again. He meets Régine again and finds that Amato has arrived in Grex and is intent on having Vallator arrested, but the old actor again confuses it all with by-gone plays and Régine diverts him from his intention.

The three of them go to the great statue of the Madonna on a spur of the mountain above Grex. The Dichess is already there, kneeling in prayer. Ibn Geburah arrives mysteriously and threatens her with the destruction of her own reputation and the downfall of all the good work she has accomplished by reason of the public confidence in her integrity.

A cry comes up from the town just below them - the Germans are bombarding Paris with some terrible long-range artillery.

Then, out of the blackness of night and despair, a voice singing in a veritable ecstasy of triumph comes apparently from the statue of the Madonna - a song of the golden wine of the soul for fainting hearts - and the news is flashed all over France that the mystic "Voix de Verdun" has sung again at Grex.

Ibn Geburah rushes up to the statue and discovers that Vallator is the real singer, and in throwing his voice into the celestial sphere - the upper spaces - is but using a trick he has picked up years before in the studios of Paris where he has studied singing. He attacks him, but old Amato, his mind broken at last, mistakes it all for a stage tragedy, and flings himself upon the prophet of evil, so that the two fall down the steps of the statue to their death.

Vallator takes the photographs of the Duchess from Ibn Geburah's body and burns them. He tells the Duchess how, at the siege of Verdun, when everything seemed lost, he remembered a sentence of the Psalms "And God is gone up with a shout" and cried out for help, and there came to him that wonderful song and shout of triumph which restored confidence to the French and saved the fortress.

The Duchess promises him protection from arrest and a place with the American Army. Realizing Régine's self-sacrifice and love for him, he studies, thoughtfully, the two women - these two in almost violent contrast to each other; the one, perhaps the most powerful woman on all the Allied side. The other - ? But merely to ask that question was to take the slender figure of Columbine in his arms, promising to come back to her.

Memo on ----THE SINGER OF THE NIGHT

This story is one of the most dramatic and most interesting of the novelets called forth by the war. It has not previously been offered because of the general belief that war material was unpopular. Plainly the pendulum is swinging toward war material, although it will probably be about two years before the trend reaches its full force.

The synopsis herewith was prepared by the author of the story and it gives a faithful idea of it so far as the action is concerned, but it does not bring out or make clear what is really the tremendous drama in the tale: namely, the little Missouri boy with the tremendously powerful tenor voice which he developed into a freak in order to amaze his playmates should be the agency that saved Verdun and therefore France. Yet this is plainly the significance of the tale.

It would seem natural now in the presentation of this story as a moving picture that there should be shown this Missouri boy - bare feet, school and hockey - who only knows one sentence of the Bible: "And God is gone up with a shout!"

A grocer's boy, whom the Fullerville people spoke of as "our local Caruso" attracts the rich woman of the town who takes the notion of sending him to Paris to study.

The Missouri boy is translated to Paris. At the end of two years of study he found out where he stood - a big tenor voice with a trick in it, whose only future was in vaudeville. Then came the War.

Obviously the scene at Verdun becomes the very finest possible material. It is to be hoped that the time has gone by when directors believe that the mass spectacular effect is as convincing as the intimate, segregated scenes.

There are scores of fighting scenes in war plays which can be utilized for a general flash of an attack. For the rest there needs to be only a small number of soldiers shown -- probably less than a hundred in the trenches and dugouts. There will be shown men exhausted with no hope in their faces, whose only desire is to die as quickly as possible. Then there is shown Vallator, across whose brain flashes the Bible text: "And God is gone up with a shout!" He sings as one inspired, his face illumined with the star-shells. There is a flash of the men in the trenches and their successive emotions are shown by their expressions and their behavior. They cross themselves, showing that they believe that the voice is of divine origin. They begin again with new courage and new determination and renew the attack. This is the BlackNight at Verdun. The trick voice developed by the barefoot Missouri boy has become the savior of France.

There will be shown also the scene when the French official regretfully sends Vallator to prison for fear that the army and France will discover the truth about the voice of Vallator, which is a thing to conjure with so long as it is believed to be divine.

Vallator escapes from the prison camp and the subsequent action would be as it is given in the sunopsis. There would, of cours, be very distinct emphasis, even more than is presented in the story, of the rivalry between the dancing girl and the Duchess. The rich color, the many dramatic and picturesque incidents, all of which are significant, would make this a memorable picture.

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Received Subject to the terms on back hereof, which are hereby agreed to

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

Form 1

DECEMBER 6 1926

116A

LOYD WEGNER
QUAKER BUILDING
LOS ANGELES CALIFORNIA

ACCEPT SERVICES STOP GRIFFITH AND I LEAVE TODAY FOR COAST REGARDS

DANZHAF

charge Danzhaf 130 W 42nd

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dec. 8, 1926.

Mrs. Jules Mastbaum and family
1616 Rittenhouse Sq.,
Philadelphia, Pa.

I wish to extend my heartfelt sympathy in this hour of your great loss

D. W. Griffith

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dec. 8, 1926.

Day Letter

Mr. J. C. Epping
Los Angeles Biltmore Hotel,
Los Angeles Calif.

Mr. G and Banshaf leaving today arriving Losangeles Sunday morning nine oclock stop Make reservations Biltmore suite for Mr G room and bath for Banshaf stop Regards

C. M. Conway

D. W. GRIFFITH, President
A. GRIFFITH GREY, Vice President

A. H. T. MANSFIELD, Secretary
T. C. EPPING, Treasurer

D. W. GRIFFITH INCORPORATED

GENERAL OFFICES
1476 BROADWAY
NEW YORK CITY, N. Y.

TELEPHONE
BRYANT 9272
9273
9274
9275

December 9, 1926.

Dear Mr. Griffith,

The Manufacturers Trust Company called me on several occasions and insisted that I must come over and make some definite arrangement with them about the payments on account of the G. & H. Pictures Corporation.

I was over to see them some time ago, about the end of October, just before you were to start on "The White Slave" and I made them a definite promise then that we would pay $400 a week to make up for the time that had been lost.

They now feel very incensed at me as no payments have been made and claim we have made no effort to pay anything on account and they are threatening to foreclose. I am wondering what assurance I can give them or what I can say to them that will please them.

Albert Grey

Class of Service

This is a full-rate Telegram or Cable-gram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

Form 1201

SYMBOLS

DLR	Day Letter
NLT	Night Letter
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT — A. N. WILLCOX, FIRST VICE PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages is STANDARD TIME.

Received at

L629CC 4Q 20 NITE

CHICAGO ILL DEC 9 1926

A H T BANZHAF

130 WEST 42 ST NEWYORK NY

ASK OBRIEN TO NOTIFY FAIRBANKS THAT WE LEAVE CHICAGO VIA SANTAFE TRAIN NO NINETEEN CAR ONE NINETY SEVEN DECEMBER NINTH

BANZHAF

945P

5/05 Received 9 [illegible]

December 9, 1926.

Mr. John Flinn,
Producers Distributing Corp.,
1560 Broadway,
New York, N. Y.

Dear John,

I wonder if you will be good enough to withdraw "His Darker Self" from the market and have all prints returned or if they are in bad condition, have them destroyed, and also have the negative turned over to us. I think I have a chance to cut it down to two reels and get a little money out of it.

I have asked our Mr. Klune to call at your office to get a list of all the bookings where the picture has played and in any and all of the towns where it has not played I am going to try and sell it as a two reeler, but of course this cannot be done in the towns in which it has played.

Anything you can do to help me out along these lines will be appreciated.

With kindest regards, I remain

Sincerely yours,

AGG/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

HARRION G. COLLIER, President
Bradenton

CHARLES H. BROWN, Treasurer
Tampa

Lake City to Miami—West Coast Short Line

Tamiami Trail Association

ORA E. CHAPIN, Executive Vice-President

Fort Myers, Florida

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SERGEANT-AT-ARMS
GEORGE W. DUNHAM
FORT MYERS

December 9th 1926.

David Wark Griffiths Esq.
Motion Picture Producer
Famous Players Lasky Co
Fifth Avenue
New York City.

Dear Mr Griffiths:-

There is a very deep-rooted movement being fostered among the progressive business men and leaders of the State of Florida, for the purpose of sharing in some portion of the motion picture industry.

I am enclosing a copy of the first article going the rounds of the Florida press and into the committees of the civic clubs of the State.

I have blamed the attitude of our citizens for the present status of affairs, and trust I am mainly correc

It is certain that the progressive men of Florida are now awakening to what they have lost, and are prepared to make concessions of a very substantial nature to benefit by some portion of the production end of the industry.

Would it be asking too much if you would advise us as to why you were discouraged from continuing your activities down here, and at the same time make us suggestions, which we are keen to invite and benefit by.

Your communication will be treated confidentially, in council, if you so request, but if you can say something for public consumption, it will be very much appreciated.

Yours Very Truly.

THE FLORIDA MOTION PICTURE ASS'N

BY ORA E. CHAPIN EXECUTIVE.

chapin

December 10, 1926

Mr. Frank Carter,
La Grange, Ky.

Dear Sir,

Enclosed herewith you will find Mr. Griffith's check in the amount of $40 to apply on the balance due on bill for repairing La Grange house. Kindly acknowledge receipt of the enclosed to the writer, and oblige

Yours very truly,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WILLIAM W. HODKINSON
PORT WASHINGTON, N.Y.

Dec. 10, 1926

Dear Mr. Griffith:

I have first call on the Picture rights of what may be the big novel of next year. I have, also, a contact that will finance and release — if the production cost is not too great.

At your convenience I should like to meet you to discuss a possible connection between us for the production of this subject.

Yours very truly,
Wm. W. Hodkinson

D. W. Griffith, Esq.
New York, N.Y.

Miami Chamber of Commerce

Miami, Florida

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President

CHARLES W. HELSER
Exec. V. P. and Treas.

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MEMBER OF C. OF C. OF U. S. A.
MEMBER FLORIDA STATE C. OF C.

ADDRESS ALL COMMUNICATIONS TO THE CHAMBER OF COMMERCE, NOT TO INDIVIDUALS.
REFER TO FILE

December 10, 1926

Mr. D. W. Griffith,
Paramount Studio,
Long Island, N. Y.

My dear Mr. Griffith:

We are informed that a group of Miami people have decided to develop the potential possibilities of Miami in the Motion Picture field. That they have obtained a producer with connections in New York that they say, will enable them to get a release on the picture made providing they come up to certain standards.

Remembering that you were with us in 1924 and made a picture in the Hialeah Studio, the production of which was hampered by a rather illogical location of the studio and the low-lying country, we would appreciate a letter from you advising us of your experience in the production of that picture as far as adaptability of scenery, sunlight and extras, and the likelihood of the group being successful in their efforts to establish in a small way the productions of comedies and small program pictures in South Florida.

We are told that there will be ample money for a fully equipped studio and approximately $250,000 for productions. Only experienced Motion Picture people, they say, will be used. The studio will be much nearer Miami than the one at Hialeah and will be larger and better equipped, we are told.

Sincerely yours,

Ferman A. Wilson,
Secretary Publicity Bureau,
Miami Chamber of Commerce.

FAW-b

LOCATION

Miami is located on beautiful Biscayne Bay, 366 miles south of Jacksonville and is reached by the Florida East Coast Railway and by the Dixie Highway, the latter practically an all-paved route. It has twelve steamship lines with direct railway from New York, Philadelphia and Baltimore, with freight steamers from these three cities and also Charleston, S. C., Jacksonville, New Orleans and also direct steamship connections with Nassau and Bimini in the British West Indies and during winter months with Havana, Cuba.

CLIMATE

Miami is in the subtropical zone in the same latitude as southern Egypt, south central India and Burmah. Annual mean temperature (U. S. Government Weather report), 75 degrees. Four winter months, 66.75; four summer months, 81. Highest temperature last twelve years, 92 degrees; lowest temperature in four years, 60 degrees. Miami's climate is tempered throughout the year by Trade Winds from the Gulf Stream. No more than three hours' fog during entire year. Over a period of 39 years on an average there has been less than five days in each year in which the sun did not shine.

INCREASE IN VALUATION

(City Assessor's Record)

1914	$ 6,645,837
1915	13,029,343
1916	21,149,950
1917	23,999,000
1918	28,495,310
1919	39,258,925
1920	52,234,550
1921	58,571,310
1922	64,967,724
1923	69,911,300
1924	87,469,874
1925	167,215,674
1926	393,507,637

The assessment is made on the basis of fifty per cent of the market value. Of the assessment, seventy-five per cent is upon real estate and twenty-five per cent upon improvements.

U. S. POST OFFICE RECEIPTS

(Federal fiscal year)

1914	$ 67,547.62
1915	71,033.75
1916	95,823.81
1917	126,189.25
1918	171,262.79
1919	185,162.79
1920	203,956.63
1921	229,956.63
1922	245,423.16
1923	301,657.88
1924	414,380.96
1925	1,022,000.00
1926, to May 1	561,967.95

There are no large manufacturing plants or business enterprises which mail out catalogs, or conduct a mail order business.

POPULATION

Federal Census, 1910	5,471
Federal Census, 1920	29,549
State Census, 1923	57,021
State Census, 1925	*71,419

*The 1924 City Directory shows more than 105,000 persons.

A survey based upon the public utilities records, on home construction, and upon other accommodations for residents of Miami, shows that there are at least 250,000 persons living in Greater Miami.

BUILDING PERMITS

(Corporate City Limits)

1918	1,230,565
1919	3,155,365
1920	1,556,365
1921	5,115,000
1922	4,042,144
1923	7,301,200
1924	17,030,164
1925	60,026,160
1926, Jan. to April, inc.	14,001,300

A ten year gain of 7,[illegible]%.

In Greater Miami the total building in 1925 was above $100,000,000.

BANK DEPOSITS

1915	$ 3,306,890
1916	6,138,658
1917	6,543,429
1918	8,514,550
1919	14,366,853
1920	17,386,080
1921	16,496,708
1922	22,701,965
1923	31,347,768
1924	56,277,818
1925	173,375,656

A ten year gain of 4,815%.

Miami leads all Florida cities in bank deposits.

BANK CLEARANCES

1924	$ 212,353,780
1925	1,066,528,874

Gain, 406%.

The Miami Clearing House came into existence on January 1, 1924.

Miami has annual coast-wise tonnage of 450,000 tons.

Real estate transfers 1925 totaled $866,429,000.

Miami has 136 hotels; 656 apartment houses; more than 25,000 homes.

Miami has eleven golf courses and has the greatest variety of sports, amusements and recreational features of any resort in the world. Sea bathing 365 days each year.

Miami has $1,500,000 sugar mill and plantation of 200,000 acres.

Miami has 47 classes of industrial plants; 325 firms, most of them utilizing products grown here or supplying home or immediate markets.

Value of farm, grove and dairy products in Dade County in 1925, $10,700,000.

Area of county, 1,450,720 acres; ready for cultivation, 250,000 acres; in cultivation, 40,000 acres.

Miami has 60 churches and religious organizations, with property and plants valued at $8,000,000.

Miami has an accredited high school, two junior high schools, 15 grammar schools and a military academy. It is building a university.

Miami has 86 miles of gas mains; generated in 1925, 26,000,000 kilowatt-hours of electricity; has 750 miles of electric transmission lines; has 17,773 telephone stations; has 140 miles water mains, with system of 12,000,000 gallons capacity; has approximately 450 miles paved streets; 400 miles sidewalks; 14 miles storm sewers; 128 miles sanitary sewers; high pressure fire service; trolley system, 35 miles.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, FILM LIBRARY

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 205 West Central Ave., Albuquerque, N. Mex. "ALWAYS OPEN"

1926 DEC 11 AM 4 06

PSA. 2/6

GENERAL MANAGER F P C TO MEET YOU AT TRAIN SUNDAY MORNING STOP SHOULD THEY MISS YOU PLEASE PHONE FLYNN AMBASSADOR HOTEL STOP THEY ARE ALL FAMILIAR WITH ALL CONDITIONS AND TERMS OF OUR UNDERSTANDING AND FLYNN AND STOREY HAVE COPY OF MY TYPED MEMORANDUM OF NEGOTIATIONS WITH YOU STOP I AM DELIGHTED WITH THE ATTITUDE OF ALL CONCERNED AND ESPECIALLY TO FIND THE HIGH REGARD C B HAS FOR YOU AND THE WELCOMING ATTITUDE OF ALL PARTIES CONCERNED AND

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 205 West Central Ave., Albuquerque, N. Mex. ALWAYS OPEN

1926 DEC 11 AM 4 06

PSA6 264 NL 1/60

BARSTOW CALIF 10

4

D W GRIFFITH

CARE TRAIN NO 19 ALBUQUERQUE NMEX

RECEIVED ALBERTS TELEGRAM TODAY BUT COMPELLED TO LEAVE LOSANGELES TONIGHT ON TRAIN TWENTY BUT BEFORE LEAVING CONSULTED WITH ALL PARTIES CONCERNED INCLUDING DEMILLE WHO WAS MOST COOPERATIVE AND ENTHUSIASTIC OVER YOUR ENTIRE MATTER AND IS MOST DESIROUS OF HAVING HEART TO HEART TALK WITH YOU IMMEDIATELY THUS I HAVE ARRANGED FOR JOHN STOREY OUR ASSISTANT GENERAL MANAGER AND JOHN FLYNN

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME. 1926 DEC 11 AM 4 07

Received at 205 West Central Ave., Albuquerque, N. Mex. ALWAYS OPEN

PSAC 3/60

KNOWING AS I THINK I DO THE THINGS YOU MOST DESIRED AM PARTICULARLY PLEASED TO HAVE QUALIFIED ON ALL POINTS AM CERTAIN YOU WILL BE ALSO STOP STONEY IS MY CONFIDENTIAL MAN AND WILL BE GLAD TO HAVE YOU KEEP ME ADVISED DIRECT OR THROUGH HIM STOP WHEN ACCEPTING ME NOT SENDING YOU EVERYBODYS ATTITUDE SUCH THAT AM CERTAIN YOU WILL HAVE HOME STOP MISTER MURDOCK JOINS IN BEST WISHES AND ALSO REGRETS HAVING TO LEAVE BEFORE OUR ARRIVAL STOP

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

1926 DEC 11 AM 4 07

Received at 205 West Central Ave., Albuquerque, N. Mex. ALWAYS OPEN

PSAC 2/44

PLEASE WIRE ME AT WINSLOW CARE TRAIN NUMBER TWENTY PASSING THERE ONE OCLOCK SATURDAY STOP AS OUR TRAINS PASS EACH OTHER BETWEEN TWO FIFTEEN AND TWO FORTY FIVE ON SATURDAY WE WILL WAVE HELLO TO YOU FROM OUR OBSERVATION PLATFORM REGARDS AM WIRING ALBERT

ELMER PEARSON..

[illegible]

I hope you Hotel Rue Cambon

Paris

I would be most glad to accept your at tain but since I am so much more between at least that I accept your nice twice letter by Phone

affectionate regards

Y.

10 DEC 11 AM 4 07

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 11, 1926.

Mr. Cesare Sabara,
7904 Fourth Avenue,
Brooklyn, N. Y.

Dear Mr. Sabara,

From the records we find that Mr. Silvers received a check from the Famous Players-Lasky Corporation, about July, 1925 for $6,000. He also received about that time a check for $1300 for two manuscript scores, and for personal services, salary, expenses, etc. $400,$336 and $100.

This is all the information we could obtain from the records and trust it will be satisfactory.

Very truly yours,

D. W. Griffith, Inc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1691-B

Class of Service

This is a full rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

SYMBOLS

DL	Day Letter
NL	Night Letter
LC	Deferred
NLT	Night Letter
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT — A. N. WILLEYER, VICE-PRESIDENT

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Main Office 608-610 South Spring St., Los Angeles, Calif. Date 1926 DEC 13 AM 11 17

NC107 NJ BLUE PE NEWYORK NY 13 1045A

A H T BANZHAF,
BILTMORE HOTEL LOSANGELES CALIF.

HAVE JUST LEARNED OF YOUR PRESENCE IN CALIFORNIA STOP THINKING PERHAPS SOME OF YOUR DEALS MIGHT REQUIRE MONEY THIS IS TO AGAIN INFORM YOU THAT I WILL PERSONALLY GIVE YOU THREE HUNDRED THOUSAND DOLLARS IN PURCHASE OF THE EDGEWATER POINT MORTGAGE STOP WHAT DO YOU SAY STOP KIND REGARDS.

E W HAMMONS.

BM

Bonnie
Spring - Johnson
Bill

Estella Parsons
Hemitage 6015

The Arrington
Bladen
7708
Wow

news
in Hyde

Trinity 3361
P. 10. 3. M.
14 bet
Pelan

Mr. O'Neill
630 Fourth Blk
Metropolitan
0383

December 13, 1926.

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
1107 Longacre Bldg., N. Y. C.

Dear Mr. Griffith:

I am enclosing herewith a copy of a letter which I recently sent to Mr. Will Hays and also a copy of his letter to me in reply. I would greatly appreciate your giving the matter your careful attention as it is my opinion that the idea has real merit and will appeal to you as a producer and director of unusual vision and foresight. Naturally nothing can be accomplished at this season but I thought that now was the best time to approach you with a subject of this character.

Very truly yours,

John Ulrickes

1016 Genesee Ave
Saginaw - Mich

Mr. Will H. Hays,
Motion Picture Producers & Distributors of America,
469-Fifth Ave., N. Y. C.

Dear Sir:-

I am very desirous of obtaining your opinion, advise or co-operation in regard to the feasibility of a plan which I have in mind. The plan is this:

At this time of year- namely the few weeks before Christmas- when every normal man, woman and child is imbued with the Christmas spirit and seem, by one consent, to open their shut-up hearts freely or should do so; I therefor propose the filming of a story which would carry the true message of Christmas into every home through-out the wide land and create that intangible something in the hearts of everyone that makes the world a better place in which to live solely because of this happy, cheerful, beneficent attitude that Christmas brings.

This film story would be released simultaneously thru out the country Christmas week carrying everywhere its message of a kind time, a forgiving, charitable, pleasant time coupled with the veneration due its sacred name and origin.

Is such a story possible to find? It is very possible and has already been written. It is, "A Christmas Carol in Prose" by Charles Dickens.

Scrooge can live again, old Marley, the irrepressible nephew, lovable Bob Cratchit, Old Fezziwig, Little Pen and the pathetic figure of Tiny Tim.

It is not my intention to have this film story appeal only to children but should be created by a director or directors of vision, acted by an all-star cast if possible; men and women who could and would interpret their roles with the inspiration, dignity and ability which the film story merits.

For instance, the linking of the names of the great luminaries of the screen, John and Lionel Barrymore, Mr. Chaplin, Douglas Fairbanks, Mary Pickford, Gloria Swanson, Norma Talmadge and many others would draw that portion of the public who would not otherwise be attracted to the film. Also these stars, both in the minor and major roles, would interpret the story each in their own, fine, individual manner giving to it the best of their histronic ability thus rounding out the story to its exquisite, characterful whole.

It is my opinion that a certain percent of the proceeds from the presentation of this film should be used as the nucleus of a fund for the benifit of needful moving picture actors and actresses professionally incapatiated from illness, age or other valid causes.

I do not seek any monetary reward for myself but I would ask that my name be given due credit as originator of the idea.

In regard to the actual adaptation of Dicken's Christmas Carol in Prose, it is my opinion that this could be more perfectly rendered by the director or directors together with their staffs rather than if I or some other layman should attempt this work. Henry King's consistent and artistic conception of "Stella Dallas" illustrates my point.

Undoubtedly the film story would not be of feature length but I believe it should be offered as a specialty-feature together with the Vitaphone arrangement offering the Christmas carols and incidental music.

All thought of accomplishing this work in time for the present Christmas week is, obviously, out of the question. However I'am suggesting the plan at this time for the reason that I believe the idea can best be "put over" or "sold" in its proper season.

From all that I'am able to gather from divers opinions, I'am convinced that the idea is a good one and sincerely trust that I have been fairly lucid in presenting it to you for your consideration.

Very truly yours,

John G Wickes

1016 Genesee Avenue,
Saginaw, Michigan.

December 8, 1926.

Mr. John Yawkey Dickes,
1016 Genesee Avenue,
Saginaw, Michigan.

Dear Mr. Dickes:

I have your interesting letter of the sixth and appreciate your writing me. I think your suggestion about Christmas stories is very good but, of course, it would not be practical at this late date to attempt the release of any picture not already produced. It takes quite a long time to complete a feature picture.

Our Association, however, does not have anything whatever to do with the selection of stories for the screen, the engaging of artists and all similar matters that have in them a certain element of competition. It is necessary that all such suggestions as the one in which you are interested be taken up direct with some company which really makes pictures. For your convenience in following up the matter, should you care to do so, I am enclosing herewith a list of our members.

Assuring you of my appreciation of your interest in the industry and with very best wishes, I am

Sinserely yours,

Will H. Hays.

hjk

SHINGLES
LATHS

SASH
DOORS
BLINDS

FRANK H. CARTER

Dealer in All Kinds of Lumber

CONTRACTOR AND BUILDER

YARDS AT NO. 104 NORTH CEDAR STREET

HOME PHONE NO. 69

LaGrange, Ky., Dec 13 1926

D. W. Griffith.
Dear Sir.

I received check for payment on your house repair. for $40.00 dated Dec 4th.

Thanks.

Frank H Carter

December 12, 1936.

Mr. W. W. Hodkinson,
Port Washington, N. Y.

Dear Mr. Hodkinson,

In reply to your letter of the 10th to Mr. Griffith, I wish to advise that Mr. Griffith is at present in California. He will return to New York in about three weeks at which time I will be pleased to call your letter to his attention.

Very truly yours,

General Manager,

D. W. Griffith, Inc.

ACC/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Class of Service

This is a fullrate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — A. N. WILLEVER, FIRST VICE PRESIDENT

SYMBOLS

DL	Day Letter
NL	Night Letter
LC	Night Letter
NLT	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on fullrate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SA159 36 NL LOSANGELES CALIF 14

926 DEC 14 PM 6 41

A H T BANZHAF.

130 WEST 42 NEWYORK NY.

PHONE HAMMOND WE CANNOT SELL MORTGAGE NOW STOP TIP ADAMSON THAT HAMMOND HAS CASH THEREFORE THEY MIGHT MAKE DEAL LARCHMONT BUT ADAMSON NOT TO MENTION THIS WIRE IS EVERYTHING OK HOPE TO LEAVE SATURDAY LOOKS ENCOURAGING HERE REGARDS .

BANZHAF.

December 15, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Dear Sirs:

I would like to get some information about a certain piece of music that was a part of the score for the motion picture "Orphans of the Storm." The selection I refer to was played when the blind girl was singing in the streets of Paris. The same selection was used in the picture "The White Rose," which was also directed by D. W. Griffith. The music was very slow and sad, and, as far as I know, was a French lullaby.

If you will enlighten me, using the enclosed self-addressed, stamped envelope, it will be much appreciated.

Very truly yours,

Charles Donaldson,

~~Rex~~ 4412 Grant Street, N. E.,

Washington, D. C.

POSTAL TELEGRAPH - COMMERCIAL CABLES

RECEIVED AT

Signal after the number of words—"Blue" indicates (Day Letter) "N. L." (Night Letter) or "Nite" (Night Telegram)

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

DELIVERY NO.

STANDARD TIME INDICATED ON THIS MESSAGE

GSA143 1SHT 1ST BLUE COUNT QNS

CP NEWYORK NY DEC 16 1926

DAVID WARK GRIFFITH

(NATIOU PICTURE PRODUCER HOLLYWOOD CALIF) CARE BILTMORE HOTEL

LOSANGELES CALIF

WHEN I SOLD MY SCENARIO STORY "FLORENCE NIGHTINGALE" TO FAMOUS

PLAYERS ON SEPTEMBER FOURTEENTH IT WAS UNDER EXPLICIT STIPULATION

THAT YOU WERE TO BE PRODUCER STOP NO OTHER PRODUCER COULD BE SELECTED

UNLESS YOU WERE INCAPACITATED BY LONG CONTINUED ILLNESS OR OTHER

NATIONAL VISITATION STOP UPON MY RECEIVING CONFIRMATION OF RUMORS

THAT YOU HAD WITHDRAWN FROM FAMOUS I NOTIFIED S L SALSBURY OF MY

DESIRE TO RECAPTURE MY RIGHTS STOP THIS MORNING SALSBURY FINALLY

CONCEDED MY CLAIM STOP I.

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

RECEIVED AT 607 S. Olive St. Trinity 2841-Sta. 1

Signal after the number of words—"Blue" indicates (Day Letter) "N. L." (Night Letter) or "Nite" (Night Telegram)

TELEGRAMS TO ALL AMERICA

THE MACKAY SYSTEM — POSTAL TELEGRAPH — COMMERCIAL CABLES — "THE PULSE OF THE WORLD"

CABLEGRAMS TO ALL THE WORLD

DELIVERY NO.

STANDARD TIME INDICATED ON THIS MESSAGE

GSA148 SHEET 2 CP NY GRIFFITH HOLLYWOOD CALIF BILTMORE LOSA CALIF

CAN RECOVER RIGHTS TO STORY BY REFUNDING TWO THOUSAND DOLLARS ALREADY

PAID AND RELINQUISHING CLAIM TO EIGHT THOUSAND STILL DUE STOP I AM

WILLING SETTLE MATTER THAT BASIS IF YOU WISH TO DIRECT PICTURE AND

SOME OTHER COMPANY WILL PURCHASE STORY AT SAME PRICE BUT WILL NOT

SELL FOR TEN THOUSAND UNLESS PICTURE IS PRODUCED UNDER YOUR DIRECTION

STOP WILL BE GLAD TO KNOW HOW YOU FEEL ABOUT PROPOSITION STOP YOUR

TELEGRAM PREPAID HERE STOP ADDRESS HOTEL GRENOBLE

FREDERICK LAWRENCE.

December 17, 1926.

Mr. J. K. Burger,
Producers Distributing Corp.,
1560 Broadway,
New York, N. Y.

Dear Mr. Burger,

Confirming telephone conversation of to-day, it will be all right to permit Mr. Bert Starkey to have about fifteen feet of a particular scene in which he appears of "His Darker Self".

Very truly yours,

President,

G. & H. Pictures Corp.,

ACG/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dec 18, 1926

Received of D.W. Griffith check for Five Hundred Fifty Dollars ($550.00), payment in full for membership in the Bilmor Country Club of Los Angeles, a Delaware Corporation. It is understood that this membership is non-assessible and free from stockholders' liability

Ben Neal

Class of Service
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

SYMBOLS
DLR Day Letter
NLT Night Message
NL Night Letter
LCO Deferred
CLT Cable Letter
WLT Week End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Grand Central Terminal Main Concourse, N. Y. 4/28/19 1924

NAS 81

WASHINGTON DC 19 1050A

D W GRIFFITH

CARE FAMOUS PLAYERS LASKY CORPN 41 FIFTH AVE

GIVING A DINNER ON THE THIRTY FIRST CAN'T YOU COME DOWN AND

STAY OVERNIGHT WOULD LOVE SO MUCH TO HAVE YOU

MRS EDWARD MCLEAN.

11:30

PARKER HOPKINS RESEARCH BUREAU
38 WEST FIFTY NINTH STREET
NEW YORK
AUTHENTICATION OF COSTUMES ARCHITECTURE FURNITURE AND CRAFTS
RELATING TO ANY COUNTRY OR PERIOD ANCIENT OR MODERN
DATA AND PHOTOGRAPHIC SUPPLIER
TELEPHONE PLAZA 3200

December 19, 1926.

Mr.D.W.Griffith,
1476 Broadway,
New York.

My dear Mr.Griffith!

I have pictures of the costumes,accessories, famous people,furniture,architecture,ships, vehicles, and other subjects,covering approximately 4000 years,- also a collection of old music.

I will do the research for an entire film,or any part of it,and furnish photographs,descriptions of customs,and other notes necessary.

Miss Hallet will be able to tell you something about it.She saw some of the data when she came to the Studio for pictures for "The White Slave".

Very truly yours,
Nellie Parker Hopkins.
Nellie Parker Hopkins.

Form 1201 S

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

COMMERCIAL	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

WESTERN UNION

NO. | CASH OR CHG.
CHECK
TIME FILED

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

December 20, 1926.

Day Letter

Mrs. Edward B. Nelson,
Washington, D. C.

Mr. Griffith enroute from California Will arrive this week

Upon arrival will hand your wire for reply immediately

C. E. Conway Secretary

1926 DEC 21 PM 3 40

Form 1201 S

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

1430 BROADWAY
PE 6 0540

WESTERN UNION

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1926 DEC 21 PM 3 19

SA83 48 BLUE HOLLYWOOD CALIF 21 1045A

D W GRIFFITH INC.
LONGACRE BLDG NEWYORK NY.

PLEASE ADVISE IMMEDIATELY ON MR GRIFFITHS ARRIVAL REGARDING CAROL DEMPSTER STOP SO FAR HAVE CAST CHARLES RAY AND WARD CRANE STOP AM HOLDING FEMALE LEAD UNTIL HEAR FROM YOU AS PART IS PECULIARLY FITTED TO MISS DEMPSTER PLEASE ANSWER TODAY DIRECT WIRE STOP MY BEST TO MR GRIFFITH.

J STUART BLACKTON.

WESTERN UNION

Received at 1450 Broadway, New York

B24TH ABII 25

HOLLYWOOD CALIF 1140A DEC 21 1926

D W GRIFFITH INC

LONGACRE BLDG

JUST LEARNED MR GRIFFITH LEFT SUNDAY EVENING ON SANTAFE TRAIN NUMBER TWENTY CAR TWO HUNDRED STOP PLEASE WIRE HIM AS MUST KNOW DEFINITELY BY TOMORROW

J STUART BLACKTON

STOP

Springfield
6750
Illinois
State
Library

The Illinois State Library
Springfield
Circle 250
Lic. 5267

R. G. H. MACGREGOR, M. D.
410 PARK AVENUE
NEW YORK
TELEPHONE PLAZA 1881

December 6, 1926.

Dear Mr. Griffith –

This will introduce a friend of mine, Mr. Rudolph Harlan, who has movie ambitions. Could you give him a chance to show what he can do? I should appreciate any courtesy you may show him –

Yours very sincerely

Roy F. Dorchester

ATTORNEYS & COUNSELLORS AT LAW
DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL
JOSEPH W. MACGRATH
RICHARD J. HAGERT
ARTHUR H. WALSH
EDWARD C. RAFTERY
BENJAMIN FERRER

IN RE GRIFFITH V. JOLSON

December 21, 1926.

Mr. Albert H. T. Banshaf,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:

We are in receipt of a wire today from Judge Grubb in which he informs us that he has denied our motion for a new trial based upon the Vitaphone matter. This is as we expected. I shall be glad to talk the matter over with you immediately upon your return from the West.

With kindest personal regards, I remain

Very truly yours,

O'BRIEN, MALEVINSKY & DRISCOLL,

By Arthur F. Driscoll.

AFD/K

Form 1201

Form of Service

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

SYMBOLS	
DL	Day Letter
NL	Night Message
NLT	Night Letter
DLR	Deferred
CLT	Cable Letter
WLT	Week End Letter

NEWCOMB CARLTON, PRESIDENT — A. S. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1450 Broadway, New York

B134N J 11

CHICAGO ILL 1114A DEC 22 1926

A GRIFFITH GREY

LONGACRE BLDG

ASK CONWAY HAVE SUITE ASTOR READY THURSDAY ARRIVING TWENTIETH CENTURY REGARDS

D W GRIFFITH

1233P

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dec. 22, 1926.

~~Reporting~~

Mr. J. Stuart Blackton

Hollywood, Calif.

Impossible advise you further until, MrGriffiths arrival Thursday morning

A Griffith Grey General Manager
D W Griffith Inc

Frederick Lawrence

Hotel Grenoble
52th St. & 7th Ave.
Tel. Circle 0909

New York, Dec. 22, 1926.

Dear Miss Conway,-

A few days ago I sent a telegram to Mr. Griffith, but as the newspapers state that he is enroute from Hollywood to New York I presume that my wire did not reach him. Therefore I am stating the substance of my message in this letter so that you may impart it to Mr. Griffith when he arrives, if I may so far trespass on your kindness.

When I sold my story entitled "FLORENCE NIGHTINGALE" to Famous Players last September, it was with the understanding that Mr. Griffith was to produce it. That fact appealed to me so strongly that I accepted $10,000 for the story instead of the $40,000 which was my asking price. In no circumstances would I have accepted less than $20,000 had I not been assured by Mr. Salsbury, of Famous, that Mr. Griffith liked the theme and would produce it immediately after finishing work on "The White Slave."

The breaking off of Mr. Griffith's association with Famous was a grievous disappointment to me, and I took up with Mr. Salsbury a proposition to recover my ownership of the story. My intention was and is to transfer it to Mr. Griffith or any company he may designate, at the same price, $10,000, which Famous is committed to pay me, provided Mr. Griffith is still interested in "FLORENCE NIGHTINGALE."

I have received $2,000 from Famous, and will be paid $5,000 in sixty days from date, and an additional $3,000 later. Mr. Salsbury does not seriously contest my position in view of the disassociation of Mr. Griffith and Famous, and I am positive that he will cause Famous to release the story back to me provided I refund to them the $2,000 which I have received, and relinquish title to the $8,000 remaining to be paid.

My present object is to ascertain Mr. Griffith's reaction to this proposition, and I am hoping that you will lay this letter before him as soon as possible after his return to New York. If he is not interested then of course I shall require Famous to pay the $8,000 balance, and close the whole subject up.

Herewith I am handing you a copy of the story so that Mr. Griffith may refresh his memory. I shall take the liberty of calling you on the telephone early next week.

Faithfully yours,

Frederick Lawrence

(COPY)

UNITED ARTISTS CORPORATION

729 Seventh Ave.
New York.

December 22nd, 1926.

Mr. Dennis F. O'Brien,
122 West 42nd Street,
New York City.

Dear Mr. O'Brien:

There has come to hand a letter from Mr. Schenck under date of December 17th.

Herewith I quote an excerpt therefrom, with reference to our late Mr. Abrams' commissions; also our principals' ideas regarding the matter:

"So far, we have taken no decision as to how long we will continue to pay Mrs. Abrams the two per cent on sales made. I was going to continue to pay Hiram Abrams two percent of all sales made during his illness for six months. It is entirely different now, and I shall have to have a meeting of our directors to arrive at some decision, in regard to paying Mrs. Abrams two percent on the sales made for six months from that particular time when you received my instructions about this.

"I wish you would call a meeting of the directors in New York and have them acquaint themselves with the views of their principals so that we can attend to this in a perfectly legal way. As far as I am concerned, I am in favor of continuing the payments for the above mentioned period of time."

For your information, when Mr. Abrams was ill Mr. Schenck, in consultation with our principals, informed him that he should have six months' leave of absence with full pay, meaning that he should be allowed to draw his full commission from all over the world for the six months' period.

#8

In view of the deplorable condition of Mr. Abrams' estate, Mr. Schenck as well as the principals are inclined to permit Mrs. Abrams to draw Mr. Abrams' commissions, thus fulfilling their promise to Mr. Abrams of drawing his commissions for six months.

You will note Mr. Schenck is desirous of having a Directors' meeting regarding this matter, and notices have already been sent out, calling for a meeting on January 5th.

I am of the opinion that we should get all the principals to sign a statement that they agree to permit Mrs. Abrams to draw the commissions that would ordinarily be due Mr. Hiram Abrams, were he alive, for a period of six months, dating from November 13th, 1926 to May 14th, 1927. The record would then be clear and no minor stockholder could then bring action against the corporation.

If agreeable to you, I would suggest that we ascertain at this meeting whether or not it is within the jurisdiction of the Board of Directors to make this appropriation.

Very truly yours,

UNITED ARTISTS CORPORATION,

ARTHUR W. KELLY
Vice President-Treasurer

AWK G

(COPY)

December 28, 1926

United Artists Corporation
729 Seventh Avenue
New York City

Attention of Mr. Kelly

Dear Mr. Kelly:

In reply to your letter of December 28, 1926, relative to the continuation of the payment of two per cent commission on sales made by the United Artists Corporation to Mrs. Hiram Abrams, such commissions not being due to the estate of Hiram Abrams pursuant to Mr. Abrams' contract with the United Artists Corporation, may I state that there is one aspect of the question that has been apparently overlooked.

This money, in my judgment, not being due legally to the estate of Hiram Abrams or Mrs. Hiram Abrams, will take on the form of a gift from the corporation, and in view of the indebtedness of the corporation and the unpaid amounts that may become due to producers, it seems to me that the Board of Directors and/or the stockholders have no right to make such a gift as against the rights of the creditors.

The above is academic, unless the corporation become insolvent and cannot pay its debts -- then the receiver would have the right to recover such moneys so

paid through the act of the directors, from such directors whose action authorized it. The directors can be protected by a waiver or an act of estoppel on the part of the stockholders. It seems unfair to ask the nominees of the stockholders, who are acting as directors, to assume this risk because the amount will total a substantial sum.

Personally, I am in much sympathy with doing anything we can for Mrs. Abrams, but when we are dealing with moneys that may properly belong to creditors or producers who are not stockholders, we must be governed by our legal responsibilities.

Sincerely yours,

DFO'B/IC

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHARLES CHAPLIN
MARY PICKFORD
GLORIA SWANSON
CHARLES CHAPLIN
DOUGLAS FAIRBANKS
D. W. griffith

December 23rd, 1926

Mr. A. H. T. Banshaf,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:-

A special meeting of the Board of Directors will be held in the office of United Artists Corporation, 729 Seventh Avenue, New York City, on January 5th, 1927 at 4:30 P. M., for the purpose of taking up the question of the Commission Account of our late President, Mr. Hiram Abrams.

Very truly yours,

Assistant Secretary
F. A. Beach

FAB:RU

Hollywood Film Guild

[illegible] Hollywood Boulevard

Hollywood, Cal.

December 23, 1926

Mr. D. W. Griffith,
United Artists Corporation,
Pickford-Fairbanks Studios,
Hollywood, Cal.

My dear Mr. Griffith:

No doubt you are unaware of the existence of the Hollywood Film Guild, which is patterned after the New York Film Arts Guild to a certain extent, but with greater ambitions. Right now we wish very much to revive your "Intolerance" and want you to let us know whether we can have it and at what terms.

The Hollywood Film Guild is a non-profit organization, with all workers getting no pay and all money being used for furthering the Guild's interests. We hope to get enough money in the not distant future to start production of so-called "Little Films" which will be made solely for their artistic attempts. Already we have lined up a majority of the talented men and women in the Hollywood film colony who are willing to donate their services in such a cause. Later we hope to spread the Film Guild idea all over America as a distribution outlet for artistic pictures.

Mr.

As a newspaper man and managing editor of the Hollywood Daily Citizen, the newspaper which has campaigned for the Film Guild idea, I was tremendously interested in your interview printed in the Los Angeles Times of December 19, in which you came out so strongly for Little Film Theaters. And as a man I am appreciative of your courage in saying what you did. I hope that you will find yourself sufficiently interested to join our little band of workers and help us build a national chain of Little Film Theaters for the distribution of the work which is in your heart to do.

The Film Guild hopes that you will see your wayclear to aid us by letting us have your "Intolerance" for a revival. Looking for an early reply, Iam,

Sincerely,

Merritt W. Jorz

Merritt W. Jorz

Business Manager

HOLLYWOOD FILM GUILD

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

RECEIVED AT

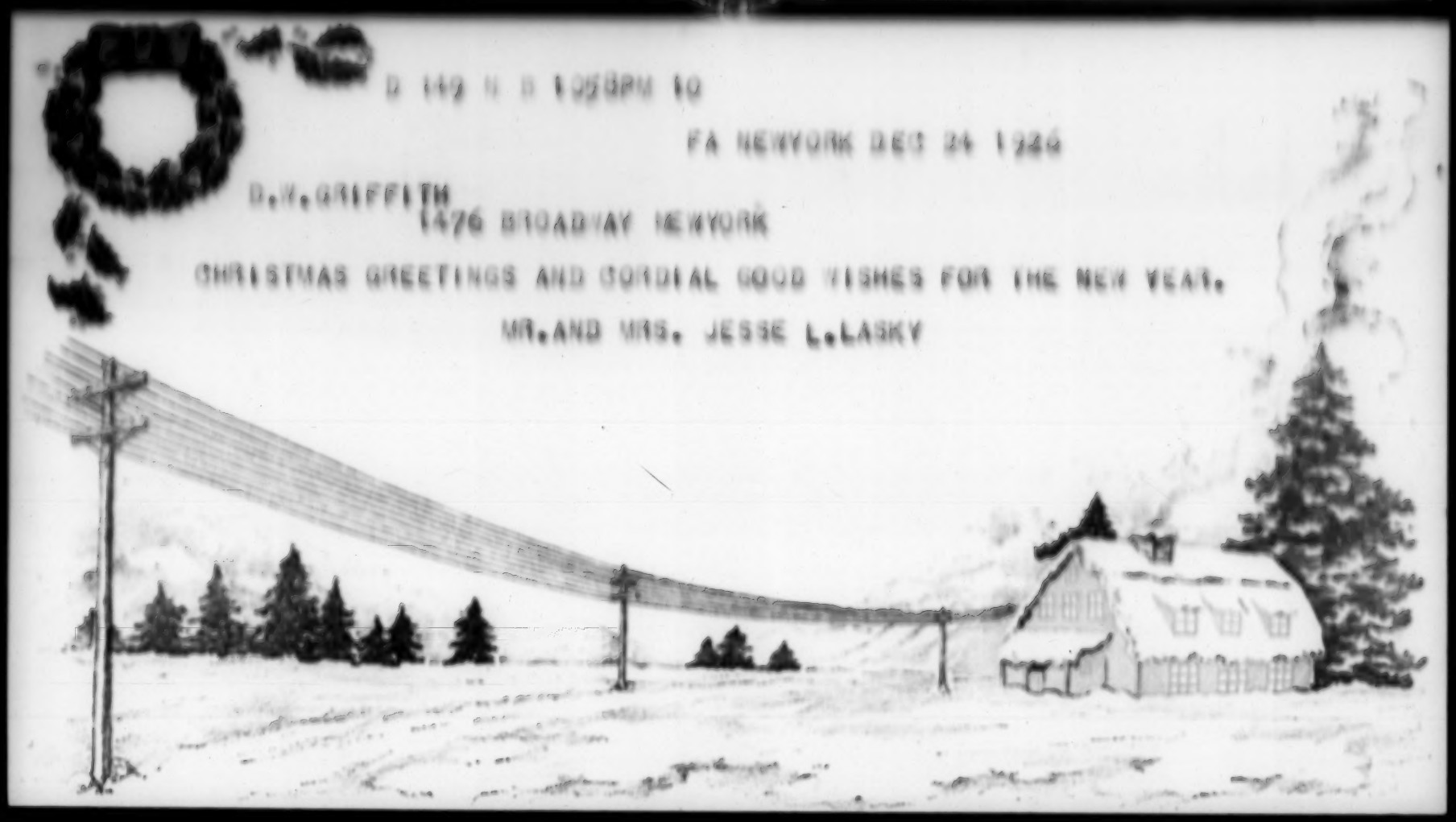
This is a fast Telegram unless other service is indicated in the text or preceding it. Time of receipt is shown in the text of this Telegram.

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

DELIVERY NO.

STANDARD TIME INDICATED ON THIS MESSAGE



D 149 N B 1058PM 10

FA NEWYORK DEC 24 1924

D.W.GRIFFITH
1476 BROADWAY NEWYORK

CHRISTMAS GREETINGS AND CORDIAL GOOD WISHES FOR THE NEW YEAR.

MR.AND MRS. JESSE L.LASKY

Form 702

E29CC 1F 83 101

NEWYORK NY

DAVID WARK GRIFFITH

HOTEL ASTOR NEWYORK NY

MAY I NOT HAVE THE PRIVILEGE OF WISHING YOU A VERY MERRY CHRISTMAS AND A HAPPY NEW YEAR AND MAY YOUR YEARS BE COMPARABLE WITH THOSE OF METHUSALEH STOP I HAD WISHED TO MEET YOU TODAY BUT AM GETTING OVER SEVERE COLD I CAUGHT WHILE IN LOSANGELES AND THE DOCTOR TOLD ME THE ONLY WAY TO GET RID OF IT WAS TO STAY HOME TWO OR THREE DAYS STOP I AM HOWEVER LOOKING FORWARD WITH PLEASURE TO MEETING

Holiday Greeting

WESTERN UNION

YOU EARLY PART OF NEXT WEEK AS ARRANGED BY MR FLINN STOP MY
NIECE AND HER MOTHER WISH TO BE REMEMBERED TO YOU

J J MURDOCK

935P

Mr. R. G. Richter

FEUCHTWANGER & CO.
25 BROAD STREET

NEW YORK Dec. 24, 1926

We hereby advise you we have this day **BOUGHT** for your account and risk:

QUANTITY	DESCRIPTION	PRICE	COM.	INT.	NET	BOUGHT FROM OR THROUGH
900	D W Griffith	70	$18.00	—	$693.00	Davis

It is agreed between broker and customer:
1. That all transactions are subject to the rules and customs of the New York Stock Exchange and its Clearing House.
2. That all securities from time to time carried in the customer's marginal account or deposited to protect the same may be loaned by the broker, or may be pledged by him, either separately or together with other securities, either for the sum due thereon or for a greater sum, all without further notice to the customer.

FEUCHTWANGER & CO.
BY

Form 1227 GF

WESTERN UNION

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

207

Send the following message, subject to the terms on back hereof, which are hereby agreed to
Pullman employes are required to furnish receipts for all paid messages

19

To Joe Lebeck

Street and No. 26 Wetherly Estate Studios

Place Los Angeles Calif.

What do you think of Enid Lanning's for Tough Boys Tough Love Lanning's lawyer and believe Stanwyck would left right have him for me I settle since then are having trouble to find a strong man lef

SENDER'S PERMANENT ADDRESS

HAVE YOU TELEGRAPHED FOR HOTEL ACCOMMODATIONS? PLAY SAFE BY WIRING AHEAD

PULLMAN EMPLOYE'S RECEIPT
for Western Union Telegram

Amount received $ _____ to pay for

Telegram destined _____

Filed at _____

Date _____ 19____

AGENT OR OPERATOR

Pullman employe will attach this coupon to trip report

PASSENGER'S RECEIPT
for Western Union Telegram

Amount received $ _____ to pay for

Telegram destined _____

Filed at _____

Date _____ 19____

PULLMAN CONDUCTOR OR PORTER — LINE NO

Pullman employe acts only as agent of sender. No responsibility is assumed by the Pullman Company. This coupon to be given to the passenger

---

Form 1223 A

Charge to the account of D. W. Griffith, Inc. $

WESTERN UNION

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dec. 27, 1926.

Day Letter

Mr. J. Stuart Blackton
Hollywood, Calif.

Regret Miss Dempster unable accept engagement stop Many thanks for consideration Kindest regards

A. Griffith Grey Gen'l. Mgr.
D. W. Griffith, Inc.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

DECEMBER 27 1926

JOSEPH SCHENCK
PICKFORD FAIRBANKS STUDIO
HOLLYWOOD CALIFORNIA

GRIFFITH WOULD LIKE READ SCRIPT LAUGH CLOWN LAUGH WOULD IT INTERFERE WITH YOUR PLANS IF I GOT SAMM HERE AND WITH WHOM SHALL I CONSULT STOP I AM WIRING YOU ABOUT THIS IN ORDER NOT TO STIR UP UNDUE INTEREST IN THE MINDS OF OWNERS AND WOULD THEREFORE LIKE TO ASK FOR IT HERE AS COMING FROM YOU STOP DID YOU RECEIVE MY WIRE REGARDING JANNINGS FOR PART OF CLOWN IT MAY BE WE COULD GET HIM FROM FAMOUS FOR THIS PART REGARDS

BANZHAF

charge Banzhaf 130 W 42

December 27, 1926.

Mr. A. H. T. Bauchaf,
130 West 42nd St.,
New York, N. Y.

Dear Mr. Bauchaf,

While you were away I received a check from the N. Y. State Tax Department in the amount of $1265.95, refund of tax for 1923, as per the attached memo. I deposited the check to Mr. Griffith's account. Will you please return the enclosed after you have noted same, as I would like to attach it to my deposit slip. Thank you.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 27, 1926.

Mr. Charles Donaldson,
4412 Grant St., N. E.,
Washington, D. C.

Dear Sir,

In reply to your recent letter, we regret to advise that we are unable to furnish you with the information you request in connection with the music score of "Orphans of the Storm". While some of the selections are published numbers a great many are original and have never been published, but composed for the score only and copyrighted for that purpose.

We no longer have in our employ the General Musical Director who supervised the compiling of this score, and we are, therefore, unable to give you the information.

Regretting our inability to be of service, we are

Yours very truly,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 27, 1926.

Miss Nellie Parker Hopkins,
Parker Hopkins Research Bureau,
36 West 59th St.,
New York, N. Y.

Dear Madam,

In reply to your recent letter, Mr. Griffith wishes me to advise you that he regrets he is not in a position to avail himself of your services at the present time. However, I have been instructed to keep your letter on file for future reference and we will communicate with you in the event we have need of the information in your possession.

Thanking you for calling this matter to Mr. Griffith's attention, I am

Yours very truly,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 27, 1926.

Mr. J. Greenman,
Stoll Picture Productions, Ltd.,
London, England.

Dear Sir,

Mr. Griffith wishes me to acknowledge and thank you for the information contained in your letter of recent date.

Mr. Griffith's future plans at this writing are somewhat uncertain, but we will be pleased to keep your letter on file for future reference in the event we wish to avail ourselves of the use of your studio at any time.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 27, 1926.

Mr. John T Dickes,
1016 Genesee Ave.,
Saginaw, Mich.

Dear Sir,

Reply to your recent letter has been delayed due to Mr. Griffith's absence from New York. Mr. Griffith wishes me to thank you for the information contained therein, but he would not be interested in the matter at the present time.

If it meets with your approval, we will keep your letter on file for future reference. However, should you desire us to return the outline to you we will be pleased to comply with your wishes.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

JAMES M. HOY
COUNSELLOR AT LAW
TREMONT BUILDING, BOSTON

December 26, 1926.

Albert H. T. Banzhaf, Esq.,
130 West 42nd Street,
New York, N. Y.

Dear Sir:

Referring to the cases of Klarfain v. the Theatres Company, I notice that these cases are upon the short list for Monday, January 3rd. I had some correspondence with you a year ago this time and locked them up.

I have talked with the office of Sawyer, Hardy, Stone & Morrison and I am told that the Aetna Insurance Company has communicated with Sawyer, Hardy, Stone & Morrison since my letter to you, denying responsibility on the part of D. W. Griffith, Inc.

I take it, therefore, that this matter is being taken care of and that I needn't intervene in the matter any further. Please write me a line confirming this and absolving me from further responsibility, and oblige,

Very truly yours,

James M. Hoy

H/E.

22

December 24th 1926.

State Tax Department,

Albany, New York.

Gentlemen:

I enclose herewith check for $10. in payment of Franchise Tax for David W. Griffith Corporation for the year beginning Nov. 1st 1926 and ending Oct. 31 1927.

Very truly yours,

GDM

Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
Sixth and Pierce Avenues
Long Island City, N.Y.

December 28, 1926.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Gentlemen:-

Under date of September 28th last you wrote us relative to our billing the Chamber of Commerce, Syracuse, New York for the expenses incurred by Carol Dempster when she appeared in Syracuse.

We did not incur any expense in this connection, and as Miss Dempster went to California immediately after her appearance, we did not have an opportunity to discuss the matter with her until her return recently. She advised us that she defrayed the expense herself and was willing to assume it.

We thank you for calling this to our attention.

Yours very truly,

William J. Cleary

EASTERN STUDIO ACCOUNTANT

December 29, 1956.

Dear Mrs. Grey,

The enclosed is Mr. Griffith's Christmas gift. A little late, but I was only able to get it signed yesterday.

Sincerely,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dec. 30, 1936.

Mr. S. H. Johnston,
New Hotel Racine,
Racine, Wisc.

Dear Mr. Johnston,

I just returned from a long trip to Los Angeles, and take the occasion to thank you very kindly for your Christmas greeting and to express the hope that the New Year may bring to yourself and Mrs. Johnston much happiness, good health and real prosperity.

Sincerely yours,

JCE/CC

E. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dec. 31, 1926.

Mr. D. W. Griffith,
Hotel Astor,
New York.

My dear Griffith:--

I find I have only one copy of the play, THE PIT, in my office. Meantime, I suggest that you get a copy of the novel, as you will get a good deal more out of it than you will out of the play. There are many sensational incidents in the novel that are not in the play.

You will find THE OCTOPUS a great story--jammed full of incidents, which could be used for the first part of your picture, as you did in THE BIRTH OF A NATION.

Sincerely,

Wm A Brady

TELEPHONE NUMBER [illegible]

CABLE ADDRESS "BARKER" NEW YORK

NEWGASS, NAYFACK & WALDHEIM
ATTORNEYS AND COUNSELLORS AT LAW
[illegible] MADISON AVENUE

GEORGE W. NEWGASS
BERTRAM B. NAYFACK
FRANKLIN WALDHEIM

Schenck
Griffith
105

NEW YORK

December 31st, 1926.

Albert H. T. Banshaf, Esq.,
130 West 42nd Street,
New York, N. Y.

Dear Sir:

At Mr. Schenck's request, we have obtained a copy of the script of "Laugh, Clown, Laugh" from Mr. Belasco's office and we are turning the same over to you on behalf of Mr. Griffith. Mr. Belasco's office specifically pointed out that there are two alternate third acts, one containing a tragic ending and the other a happy ending.

Delivered to Mr. Jones 3

Very truly yours,

NEWGASS, NAYFACK & WALDHEIM,

By: Franklin Waldheim.

FW/RAE
Encs.

207

December 31st 1926.

Mr. G.D.Townsend, Jr.,
Secretary of State,
Dover, Delaware.

Dear Sir:

I enclose herewith check for $2.00, together with Annual Report of GUSSY HOLL PRODUCTIONS, INC. for the year 1926.

Very truly yours,

GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

207

ANNUAL REPORT

Other Companies

Year 1920

GUSSY HOLL PROD. INC.

Filed ..... day

of 192

BASIS OF ASSESSMENT

Capital Stock $ .....

Tax, $ .....

.....

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Report of GREAT HILL PRODUCTIONS, INC.

Date of Incorporation OCT. 20, 1960.

Officers	Name	Address	Term Expires
President,			
Vice-President,			
Treasurer,	E O S E		
Secretary,			
Directors,	E L E O N E D		

ERICH POMMER

ALBERT H. T. BANZHAF

AUGUSTA H. JENNINGS

Principal Office in Delaware:—

City or Town ..... WILMINGTON

Street and Number ..... 900 MARKET STREET

Name of Agent in Charge Upon Whom Service of Process may be made, CORPORATION SERVICE COMPANY

Places of business outside of Delaware:—

Towns and Cities	Streets and Number
NEW YORK, N. Y.	120 WEST 42nd STREET

Date of next Annual Meeting of Stockholders for the election of Directors .....

ALL THE FOLLOWING QUESTIONS MUST BE ANSWERED

1. What is the nature of the business of your Corporation? ..... AUTOMOBILE PICTURES

2. State the total amount of your capital stock authorized.

Par Value	No par Value
Preferred $	Preferred, No. of Shares .....
Common $	Common, No. of Shares ..... 1000 .....
Total $	Total No. of Shares .....

3. State the amount of your capital stock actually issued.

Preferred $	Preferred, No. of Shares .....
Common $	Common, No. of Shares .....
Total $	Total, No. of Shares. . .....

4. Is your corporation engaged in manufacturing or mining? ..... NO .....

5. If so, state where. A. In Delaware, ...
   City or Town, ...
   Street and Number, ...
   B. In other places state where .....
   City or Town, ...
   Street and Number, ...

6. What is the amount of your capital stock invested in manufacturing or mining in Delaware? $ None

7. What is the amount invested in Real Estate in Delaware? $ None

8. Tax annually paid to County on Real Estate in Delaware? $ None

9. Is more than 50 per cent of your issued capital stock invested in business within the State of Delaware? No

10. Itemize all investments in Delaware?

Total, $

11. If exempt from taxation, state the reason why such exemption is claimed?

12. Is your company actively engaged in business at the present time? If not when was business suspended?

Not actively conducting business. New corporation

On this 21st day of December A. D. 1916

I, the undersigned, do hereby certify as Director of the
[President or Treasurer]

CUSSY HOLL PRODUCTIONS, INC. Company

that the foregoing return is correct and true.

[L. S.]

Address 130 W. 42nd St.

New York City.

Witness

The above certificate is made in conformity with the Act of March 10, 1899, and all Acts amendatory thereto, which provides that if any officer of any company required by this Act to make a return, shall in such return make a false statement, he shall be deemed guilty of perjury.

492

ANNUAL REPORT

Other Companies

Year 1916

Trinity Hall Prod Inc.

Filed ..... day

of 191

BASIS OF ASSESSMENT

Capital Stock $.....

Tax, $.....

.....

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Report of Gregg Hall Productions, Inc.

Date of Incorporation Oct. 23, 1916

Officers	Name	Address	Term Expires
President,			
Vice-President,	None elected		
Treasurer,			
Secretary,			
Directors,			

Carol Romney
Albert H. Bagley
Augusta W. Hastings

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Principal Office in Delaware

City or Town **WILMINGTON**

Street and Number **900 MARKET STREET**

Name of Agent in Charge Upon Whom Service of Process may be made **CORPORATION SERVICE COMPANY**

Places of business outside of Delaware

Towns and Cities	Streets and Number
New York, N.Y.	120 W 41st St.

Date of next Annual Meeting of Stockholders for the election of Directors

ALL THE FOLLOWING QUESTIONS MUST BE ANSWERED

1. What is the nature of the business of your Corporation? Motor products

2. State the total amount of your capital stock authorized.

Par Value	No par Value
Preferred $	Preferred, No. of Shares
Common $	Common, No. of Shares 1000.
Total $	Total No. of Shares

3. State the amount of your capital stock actually issued.

Preferred $	Preferred, No. of Shares
Common $	Common, No. of Shares
Total $	Total, No. of Shares

4. Is your corporation engaged in manufacturing or mining? No

5. If so, state where.

A. In Delaware,
City or Town,
Street and Number,

B. In other places state where
City or Town,
Street and Number,

6. What is the amount of your capital stock invested in manufacturing or mining in Delaware? $ None

7. What is the amount invested in Real Estate in Delaware? $ None

8. Tax annually paid to County on Real Estate in Delaware? $ None

9. Is more than 50 per cent of your issued capital stock invested in business within the State of Delaware? No

10. Itemize all investments in Delaware?

Total, $

11. If exempt from taxation, state the reason why such exemption is claimed?

12. Is your company actively engaged in business at the present time? If not when was business suspended?

Not actively conducting business. New corporation

On this 31 day of Dec. A. D. 192 6

I, the undersigned, do hereby certify as Treasurer of the [President or Treasurer]

Gussy Doll Productions Inc. Company

that the foregoing return is correct and true.

[L. S.]

Address 130 W. 42 St

Myley

Witness

The above certificate is made in conformity with the Act of March 10, 1899, and all Acts amendatory thereto, which provides that if any officer of any company required by this Act to make a return, shall in such return make a false statement, he shall be deemed guilty of perjury.

A6.

Dr. A Robert G Rickler **In Account with FEUCHTWANGER & Co.,** **Cr.**

DATE		AMOUNT	DAYS	INTEREST	DATE		AMOUNT	DAYS	INTEREST
Sept 30	(Bal) Nominal	—			Dec 31	Balance	693 46	Bal	46
	400 Dal Griffiths								
Dec 27	700 " " 70%	693	46	46					
31	Interest 6%	46							
		693 46		46			693 46		46
Dec 31	Balance	693 46							
	1300 Dal Griffiths								

E. & O. E.

KEEP THIS STATEMENT FOR INCOME TAX

FEUCHTWANGER & CO.

25 BROAD STREET

NEW YORK, Dec 31st 1926

R. C. Gibbs

At the close of business this date our records show your account with us [illegible] balance of $ 693 20 and the following securities:

LONG

1300	D W Griffith					

Please confirm to our Auditors D. W. Harris & Co., 41 Maiden Lane, New York City. Self addressed envelope herewith.

SIGNATURE

NOT IN CHRONOLOGICAL ORDER

June	6,664.37
July	8,105.69
Aug.	5,928.23
Sept.	6,915.89
Oct.	5,867.61
Nov.	3,960.54

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

D. W. GRIFFITH
PRODUCER

2322 THAT ROYLE GIRL

MONTH
FOR WEEK ENDING December -1926

Sr	EXCHANGE	12/4	12/11	12/18	12/25	1/1/27
1	BOSTON	12/50	12.50		27.50	7.50
2	NEW HAVEN		20.00			7.50
3	NEW YORK					25.00
4	BUFFALO	124.65	17.50			[illegible]
5	ALBANY		15.00	7.50	10.00	30.00
6	PHILADELPHIA			20.00	15.00	10.00
7	WASHINGTON	25.00	25.00	15.00	10.00	40.00
8	PITTSBURGH				10.00	60.00
9	CINCINNATI	27.50	90.00	10.00	20.00	5.34
10	CLEVELAND		15.00	20.00		
11	DETROIT	15.00				
12	CHICAGO	35.00		15.00	20.00	
13	MINNEAPOLIS		35.00			
14	INDIANAPOLIS	16.50	150.00			
15	MILWAUKEE	37.50		65.00	10.00	62.50
16	KANSAS CITY	17.50	70.50	10.00		10.00
17	ST. LOUIS	35.00		12.50		
18	DES MOINES	18.50	7.50			20.00
19	OMAHA	9.80				20.00
20	SALT LAKE	8.00	70.00	32.50	10.00	42.50
21	DENVER	12.50	25.00	12.50	18.50	22.50
22	SAN FRANCISCO	17.50	45.00	37.50	35.00	399.70
23	LOS ANGELES	25.00	40.00			40.00
24	SEATTLE	52.50	10.00			55.00
25	PORTLAND	11.50				
26	ATLANTA		20.00	52.50	10.00	7.50
27	NEW ORLEANS	40.00	12.50	105.00	77.78	
28	DALLAS	10.00	10.00	25.00	22.50	65.00
29	OKLAHOMA CITY		62.50		35.00	70.00
30	CHARLOTTE	7.50		74.45		
31	MAINE	53.00		10.00		15.00
32	JERSEY		40.00		20.00	40.00
33	SIOUX FALLS, S. D.			15.00	50.00	47.50
34	WILKES BARRE, PA.				10.00	22.50
35	MEMPHIS	35.00	20.00	12.94	15.00	22.50
36	JACKSONVILLE		35.00	40.00	20.00	85.00
37	SAN ANTONIO	22.50	27.50	32.50	40.00	62.50
38	BUTTE					
39	PEORIA			7.90		
40	COLUMBUS, O.	38.50		12.50	10.00	
41	LOUISVILLE	35.00	32.50		15.00	7.50
	TOTALS	746.95	678.00	644.39	371.28	537.66

MB:GT

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

D. W. GRIFFITH
PRODUCER

[redacted] = THAT HOTEL GIRL

FOR [redacted] MONTH OF NOVEMBER

No	EXCHANGES	11/6	11/13	11/20	11/27		
1	BOSTON	57.50		55.00	55.00		
2	NEW HAVEN		45.00				
3	NEW YORK		52.50	55.00			
4	BUFFALO	40.00	10.00	10.00	10.00		
5	ALBANY	40.00	37.50		60.00		
6	PHILADELPHIA		40.00				
7	WASHINGTON			65.00	65.00		
8	PITTSBURGH	35.00	40.00	61.60			
9	CINCINNATI	50.00	37.50	15.00	22.50		
10	CLEVELAND			10.00	12.50		
11	DETROIT	30.00					
12	CHICAGO		200.00				
13	MINNEAPOLIS	12.50	12.50	32.90	92.50		
14	INDIANAPOLIS	37.50	12.50		7.50		
15	MILWAUKEE	21.00	3.00				
16	KANSAS CITY	62.50	72.50	102.50	12.50		
17	ST. LOUIS	45.00	70.00	47.50	17.50		
18	DES MOINES	25.00	10.00	12.50			
19	OMAHA	25.00	15.00	27.30	17.18		
20	SALT LAKE	35.00	10.00	57.50	23.50		
21	DENVER	16.20	22.50	65.00	52.50		
22	SAN FRANCISCO	25.00	20.00		50.88		
23	LOS ANGELES	5.87		32.50			
24	SEATTLE		55.00				
25	PORTLAND		7.50	69.43	25.00		
26	ATLANTA	30.00	40.00	30.00	67.50		
27	NEW ORLEANS	60.00		65.00			
28	DALLAS	30.00	65.00	49.05	147.50		
29	OKLAHOMA CITY	36.25	159.53	12.50	20.00		
30	CHARLOTTE	16.50			15.00		
31	MAINE	20.00		75.00			
32	JERSEY			10.00			
33	SIOUX FALLS, S. D.	15.00			50.00		
34	WILKES BARRE, PA.	27.50	22.50	15.00	10.00		
35	MEMPHIS	75.00	25.00	25.00	15.00		
36	JACKSONVILLE	15.00			25.00		
37	SAN ANTONIO	25.00		22.50			
38	BUTTE						
39	PEORIA			31.03			
40	COLUMBUS, O.	30.00		38.63	62.45		
41	LOUISVILLE	27.50	37.65	15.00	7.50		
42	BROOKLYN	25.00					
BRIMB	TOTALS	973.82	1,051.68	1,052.44	882.60		
		1051.68 1052.44 882.60 3960.54					

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT - GROSS - RENTALS

D. W. GRIFFITH
PRODUCER

BORN THAT ROYAL GIRL

Month
FOR WEEK ENDING October

No.	EXCHANGE	10/2	10/9	10/16	10/23	10/30
1	BOSTON		37.50	7.50	112.50	5.00
2	NEW HAVEN					25.00
3	NEW YORK	52.50			25.00	50.00
4	BUFFALO	41.00	110.00	70.00	50.00	45.00
5	ALBANY	32.50	17.50	40.00	32.50	30.00
6	PHILADELPHIA	40.00	10.00	7.50	25.00	30.00
7	WASHINGTON	45.00	32.50	17.50	10.00	65.28
8	PITTSBURGH			20.00	12.50	42.50
9	CINCINNATI	122.50	25.00	61.30	47.50	47.50
10	CLEVELAND		12.50		12.50	
11	DETROIT	40.00	7.50	154.20	70.00	35.00
12	CHICAGO	15.00		15.00		
13	MINNEAPOLIS	62.50	45.00	78.70	67.50	115.00
14	INDIANAPOLIS	65.00		45.00		40.00
15	MILWAUKEE	70.00	7.50	50.00	5.00	7.50
16	KANSAS CITY	43.83	51.00	62.50	10.00	17.50
17	ST. LOUIS	22.50		53.50	75.00	15.00
18	DES MOINES	10.00		102.50		25.00
19	OMAHA				33.90	
20	SALT LAKE	60.31	20.00	57.50	20.00	35.00
21	DENVER	72.50	45.00	12.50	40.00	14000
22	SAN FRANCISCO					25.00
23	LOS ANGELES	35.00	25.00		60.00	
24	SEATTLE	25.00		15.00	27.50	
25	PORTLAND	2.50	62.75	15.00	30.00	
26	ATLANTA	52.50	20.00	52.50	28.95	35.00
27	NEW ORLEANS	40.00	67.50	70.00	125.00	35.00
28	DALLAS	35.00	50.00	40.00	22.50	10.00
29	OKLAHOMA CITY		20.00	117.25	15.00	20.00
30	CHARLOTTE	25.00	68.34	75.00	24.58	25.00
31	MAINE	12.50	23.00	25.00	25.00	23.00
32	JERSEY			15.00	50.00	40.00
33	SIOUX FALLS, S. D.	27.50	75.00	22.40	20.00	
34	WILKES BARRE, PA.	25.00	35.00	21.56	42.50	192.50
35	MEMPHIS	20.00	18.50	25.00	22.50	65.00
36	JACKSONVILLE			25.00		40.00
37	SAN ANTONIO	70.00	17.50		55.00	40.00
38	BUTTE					
39	PEORIA	30.00	12.50		37.88	
40	COLUMBUS, O.	10.00	47.50	12.50	12.40	55.00
41	LOUISVILLE	5.00	90.00			15.00
	MB:GT TOTALS	1,260.14	1,053.59	1,206.29	1,059.81	1,287.78

1,053.59
1,206.29
1,059.81
1,287.78
5,867.61

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

B. V. CHAZZETTE
PRODUCER

SEEN THAT NOTHING LIES

month ending September

No.	EXCHANGE	2/5 2/14	2/4 2/11	2/18	2/25
1	BOSTON	25.00	32.50	37.50	142.50
2	NEW HAVEN	-	10.00	8.00	15.00
3	NEW YORK	47.50	12.50	-	7.50
4	BUFFALO	44.70	270.00	75.55	130.00
5	ALBANY	52.50	47.50	42.50	-
6	PHILADELPHIA	20.00	140.00	25.00	40.00
7	WASHINGTON	50.00	39.44	30.00	22.50
8	PITTSBURGH	20.00	50.00	15.00	30.00
9	CINCINNATI	40.00	50.00	74.17	95.00
10	CLEVELAND	-	122.50	-	-
11	DETROIT	20.00	25.00	10.00	95.00
12	CHICAGO	-	57.50	82.50	-
13	MINNEAPOLIS	95.55	25.00	73.75	42.00
14	INDIANAPOLIS	7 .50	35.00	22.50	-
15	MILWAUKEE	99.51	100.00	-	18.50
16	KANSAS CITY	25.00	170.00	34.02	30.00
17	ST. LOUIS	77.50	127.50	20.00	-
18	DES MOINES	92.50	45 .00	27.50	67.50
19	OMAHA	70.00	35.00	20.00	-
20	SALT LAKE	10.00	157.50	47.50	30.00
21	DENVER	27.50	65.00	-	62.50
22	SAN FRANCISCO	126.90	20.00	7.50	-
23	LOS ANGELES	10.00	212.50	10.00	-
24	SEATTLE	-	72.50	15.00	15.00
25	PORTLAND	109.50	422.50	-	68.00
26	ATLANTA	46.40	110.00	77.50	45.00
27	NEW ORLEANS	53.65	95.00	-	-
28	DALLAS	-	157.50	200.00	35.00
29	OKLAHOMA CITY	10.00	25.00	24.46	41.94
30	CHARLOTTE	90.00	30.35	12.50	60.91
31	MAINE	25.50	25.00	35.00	-
32	JERSEY	35.00	-	-	50.00
33	SIOUX FALLS, S. D.	-	15.00	30.00	40.00
34	WILKES BARRE, PA.	-	12.50	-	27.50
35	MEMPHIS	20.00	30.00	-	22.50
36	JACKSONVILLE	-	115.00	-	60.00
37	SAN ANTONIO	72.50	-	25.00	-
38	BUTTE	-	-	-	-
39	PEORIA	-	63.40	52.50	-
40	COLUMBUS, O.	15.00	22.50	-	-
41	LOUISVILLE	-	20.00	-	67.50
42	BROOKLYN	30.00	-	-	-
	TOTALS	1,499.21	3,065.89	969.44	1,381.35
	BR:GT	3,065.89 969.44 1,381.35			
		6,915.89			

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT - GROSS - RENTALS

D. G. GRIFFITH PRODUCER

4529 THAT ROYLE GIRL

Month FOR WEEK ENDING August

No	EXCHANGE	W/E 8/7	W/E 8/14	W/E 8/21	W/E 28
1	BOSTON	95.00	75.00	5.00	
2	NEW HAVEN			195.00	25.00
3	NEW YORK		10.00	-	210.00
4	BUFFALO	40.00	4.00	105.00	-
5	ALBANY	1,000.00	50.00	35.00	10.00
6	PHILADELPHIA			115.00	15.50
7	WASHINGTON	90.00	35.00	47.50	50.00
8	PITTSBURGH	10.00	10.00	55.45	55.00
9	CINCINNATI	157.55	50.00	30.00	62.50
10	CLEVELAND	42.50	35.00	-	-
11	DETROIT	74.27	17.50	12.50	55.00
12	CHICAGO			-	-
13	MINNEAPOLIS	42.50	7.50	60.00	35.00
14	INDIANAPOLIS	47.50	65.00	7.50	5.00
15	MILWAUKEE	6.65	50.00	32.00	-
16	KANSAS CITY	24.87	75.00	170.00	7.50
17	ST. LOUIS	295.00	25.00	15.00	-
18	DES MOINES	15.00	12.50	7.45	10.00
19	OMAHA	-	-	95.00	25.00
20	SALT LAKE	262.05	15.00	30.00	60.00
21	DENVER	25.00	29.50	27.50	35.00
22	SAN FRANCISCO	72 .50		35.00	4.80
23	LOS ANGELES	67.50	60.00	30.00	27.00
24	SEATTLE	35.00		15.00	75.00
25	PORTLAND	50.00	50.00	115.00	77.50
26	ATLANTA	25.00	180.00	35.00	42.50
27	NEW ORLEANS	25.00	37.50	-	25.00
28	DALLAS	70.00	42.50	42.50	40.00
29	OKLAHOMA CITY		15.00	20.00	40.85
30	CHARLOTTE		25.00	10.00	55.00
31	MAINE	25.00	77.50	15.00	47.50
32	JERSEY		10.00	25.00	10.00
33	SIOUX FALLS, S. D.			40.00	17.50
34	WILKES BARRE, PA.	12.50	15.00	-	122.50
35	MEMPHIS	35.00	15.50	10.00	25.00
36	JACKSONVILLE	39.80	140.28	-	70.00
37	SAN ANTONIO	15.00	40.00	-	40.00
38	BUTTE	-		-	-
39	PEORIA	12.50	15.00	-	-
40	COLUMBUS, O.	12.85		72.50	10.00
41	LOUISVILLE	2.50		20.00	-
42	BROOKLYN				10.00
	BR. GT TOTALS	2,193.95	950.72	1,449.91	1,333.65
		950.72			
		1449.91			
		1333.65			
		5928.23			

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

J. J. [illegible]
PRODUCER

[illegible] THAT HOLDS GOLD

FOR WEEK ENDING

No	EXCHANGES	4/4 7/3	4/4 7/10	4/4 7/17	4/4 7/24	4/4 7/31
1	BOSTON	212.50	45.00	90.00	32.50	10.00
2	NEW HAVEN	80.00	15.00	75.00		100.00
3	NEW YORK	117.50	305.00	40.00	75.00	120.00
4	BUFFALO	27.50	69.45	100.00	13.45	40.00
5	ALBANY	25.00	-	100.00	25.00	95.00
6	PHILADELPHIA	65.00	-	30.00	-	-
7	WASHINGTON	77.50	30.00	57.58	200.00	85.00
8	PITTSBURGH	-	15.00	5.00	95.50	-
9	CINCINNATI	32.50	35.00	12.50	32.50	39.25
10	CLEVELAND	7.50	15.00	15.00	-	12 .50
11	DETROIT	30.00	2 95.00	-	12.50	94.20
12	CHICAGO	-	50.00	-	50.00	25.20
13	MINNEAPOLIS	32.50	20.00	-	-	25.00
14	INDIANAPOLIS	130.00	75.00	72.50	10.00	77.50
15	MILWAUKEE	40.00	395.50	48.30	-	4.20
16	KANSAS CITY	162.50	7 .50	47.50	22.50	98 .25
17	ST. LOUIS	-	65.00	60.00	15.00	65.00
18	DES MOINES	-	55.00	-	60.00	50.00
19	OMAHA	20.00	20.35	10.08	-	-
20	SALT LAKE	90.00	47.50	75.00	15.00	60.00
21	DENVER	35.50	10.00	2.00	20.00	32.50
22	SAN FRANCISCO	40.00	30.12	90.00	37.50	247.50
23	LOS ANGELES	25.12	-	35.00	35.00	40.00
24	SEATTLE	-	-	-	30.00	80.00
25	PORTLAND	-	10.00	695.00	195.00	143.00
26	ATLANTA	110.00	51.37	133.00	120.00	-
27	NEW ORLEANS	30.00	60.00	-	-	20.00
28	DALLAS	25. 00	37.50	25.00	62.50	-
29	OKLAHOMA CITY	-	20.00	30.00	40.00	83.00
30	CHARLOTTE	12.50	201.63	116.89	26.22	15.00
31	MAINE	65.00	90.00	52.50	76.49	57.50
32	JERSEY	112.50	-	10.00	20.00	30.00
33	SIOUX FALLS, S. D.	15.00	20.00	12.50	-	-
34	WILKES BARRE, PA.	22.50	35.00	175.00	17.50	-
35	MEMPHIS	47.50	10.00	,20 .00	42.50	10.00
36	JACKSONVILLE	17.50	-	65.00	90.00	100.00
37	SAN ANTONIO	25.00	-	77.00	10.00	7.50
38	BUTTE	-	-	-	-	-
39	PEORIA	10.00	25.00	-	15.95	-
40	COLUMBUS, O.	42.5 0	26.00	52.50	6.60	15.00
41	LOUISVILLE	10.00	35.00	152.50	25.00	20.00
42	BROOKLYN	-	-	-	12.50	-
	EG;GT TOTALS	1,755.62	2,141.90	2,568.35	1,521.71	1,873.73

2141.90
2568.35
1521.71
1873.73
8105.69

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT - GROSS - RENTALS

[illegible] PRODUCER

[illegible] HOUSE FOR [illegible] WEEKS [illegible] JUNE 26TH, 1926.

No.	EXCHANGE	6/4 - 6/9	6/11	6/18	6/25		
1	BOSTON	37.50	37.50	17.50	117.50		
2	NEW HAVEN	50.00	50.00	25.00	-		
3	NEW YORK	303.00	510.00	1,[illegible]	150.00		
4	BUFFALO	15.00	55.00	70.27	42.50		
5	ALBANY	50.00	315.00	55.00	17.50		
6	PHILADELPHIA	75.00	-	45.00	50.00		
7	WASHINGTON	142.50	317.50	210.00	102.50		
8	PITTSBURGH	55.00	50.00	265.00	50.00		
9	CINCINNATI	113.23	52.50	65.00	2.50		
10	CLEVELAND	340.55	40.00	-	-		
11	DETROIT	130.00	256.59	45.50	-		
12	CHICAGO	3,427.50	-	50.00	12.50		
13	MINNEAPOLIS	129.90	100.00	155.00	30.00		
14	INDIANAPOLIS	32.50	100.00	107.50	90.00		
15	MILWAUKEE	169.19	164.61	225.00	125.00		
16	KANSAS CITY	10.00	241.75	110.00	167.50		
17	ST. LOUIS	65.00	40.00	30.00	71.70		
18	DES MOINES	38.43	45.00	182.50	40.00		
19	OMAHA	47.50	15.30	30.00	35.00		
20	SALT LAKE	110.00	40.00	15.00	90.00		
21	DENVER	100.00	-	25.00	45.00		
22	SAN FRANCISCO	235.00	75.00	40.00	82.50		
23	LOS ANGELES	50.00	-	30.00	224.40		
24	SEATTLE	150.00	40.00	105.00	-		
25	PORTLAND	155.00	75.00	-	85.00		
26	ATLANTA	94.39	-	25.00	160.00		
27	NEW ORLEANS	25.00	110.00	75.00	50.00		
28	DALLAS	-	60.00	110.00	42.50		
29	OKLAHOMA CITY	105.00	30.00	30.00	-		
30	CHARLOTTE	-	55.00	155.00	62.25		
31	MAINE	40.00	35.00	12.50	30.00		
32	JERSEY	170.00	-	15.00	35.00		
33	SIOUX FALLS, S. D.	60.00	-	15.00	-		
34	WILKES BARRE, PA	110.00	-	-	-		
35	MEMPHIS	290.00	30.00	20.00	80.00		
36	JACKSONVILLE	25.00	-	1,022.50	35.00		
37	SAN ANTONIO	173.00	12.50	67.50	80.00		
38	BUTTE	-	-	-	-		
39	PEORIA	15.00	7.50	-	-		
40	COLUMBUS, O.	39.05	25.00	25.00	75.00		
41	LOUISVILLE	13.00	42.50	-	-		
42	BROOKLYN	138.00	25.00	610.00	50.00		
BR:MB	TOTALS	427.44	2,743.25	1,530.27	2,390.85		
		2743.25 1530.27 2390.85 6664.37					

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

D. W. GRIFFITH
PRODUCER

"THAT ROYLE GIRL"

FOR WEEK ENDING

No	EXCHANGE	3/3 - 3/1	3/8	3/15	3/22	3/29
1	BOSTON	155.00	223.00	67.50	170.00	92.50
2	NEW HAVEN	35.00	25.00	35.00	45.00	-
3	NEW YORK	1,297.50	700.00	327.50	326.00	239.00
4	BUFFALO	328.65	250.00	192.50	64.15	60.60
5	ALBANY	322.50	275.00	42.50	75.00	45.00
6	PHILADELPHIA	339.00	223.00	170.00	165.00	102.00
7	WASHINGTON	412.50	340.00	255.00	95.00	230.22
8	PITTSBURGH	320.00	305.00	350.00	170.00	60.00
9	CINCINNATI	135.00	270.00	137.50	-	-
10	CLEVELAND	105.00	-	17.50	92.50	100.00
11	DETROIT	900.00	393.40	520.00	425.00	340.00
12	CHICAGO	45.00	693.70	930.00	40.00	13.00
13	MINNEAPOLIS	535.00	328.00	104.63	167.07	277.39
14	INDIANAPOLIS	70.00	160.00	330.85	85.50	155.00
15	MILWAUKEE	190.00	57.70	269.20	114.35	27.00
16	KANSAS CITY	164.76	88.00	215.00	75.00	39.00
17	ST. LOUIS	425.00	80.00	-	60.00	53.50
18	DES MOINES	80.00	22.50	125.00	-	85.00
19	OMAHA	35.00	150.00	170.00	88.50	-
20	SALT LAKE	400.00	10.00	775.00	40.00	70.00
21	DENVER	42.50	50.00	88.00	100.00	30.00
22	SAN FRANCISCO	313.90	95.00	380.25	210.00	262.50
23	LOS ANGELES	567.50	555.00	540.00	220.25	105.00
24	SEATTLE	25.00	-	500.00	12.50	50.00
25	PORTLAND	465.00	575.00	47.50	1.75	7.50
26	ATLANTA	324.50	-	68.00	200.00	44.95
27	NEW ORLEANS	945.50	115.00	25.00	62.50	290.00
28	DALLAS	172.50	97.50	105.00	85.00	47.50
29	OKLAHOMA CITY	40.00	18.75	65.00	50.00	77.05
30	CHARLOTTE	100.00	20.00	9.30	92.50-	72.50
31	MAINE	-	-	50.00	22.50	20.45
32	JERSEY	100.00	385.00	270.00	715.00	400.00
33	SIOUX FALLS, S. D.	27.50	-	25.00	20.00-	61.00
34	WILKES BARRE, PA.	200.00	112.50	12.50	-	52.50
35	MEMPHIS	52.50	35.00	45.00	57.50	145.00
36	JACKSONVILLE	80.00	-	156.84	85.00	122.76
37	SAN ANTONIO	13.00	75.00	65.00	33.00	25.00
38	BUTTE	-	-	-	-	-
39	PEORIA	53.10	-	80.00	15.00	82.24
40	COLUMBUS, O.	76.20	47.50	60.00	15.00-	10.00
41	LOUISVILLE	80.00	50.00	90.00	210.00	25.00
42	BROOKLYN	867.50	735.00	575.00	337.50	243.00
BR:MB	TOTALS	10,963.11	5,985.65	5,542.07	4,863.07	4,163.16

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FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

D. A. SCHLESINGER
PRODUCER

2829 - THE GIRL GIRL

FOR WEEK ENDING

No	EXCHANGES	4/3	4/10	4/17	4/24		
1	BOSTON	49.85	280.00	282.50	125.00		
2	NEW HAVEN	50.00	25.00	75.00	170.00		
3	NEW YORK	3,120.00	4,200.00	1,360.00	1,081.65		
4	BUFFALO	160.45	130.00	667.50	290.00		
5	ALBANY		95.00	60.50	37.50		
6	PHILADELPHIA	370.00	705.00	162.50	615.02		
7	WASHINGTON	706.00	325.00	402.25	155.50		
8	PITTSBURGH	350.00	605.00	230.00	302.50		
9	CINCINNATI	111.39	220.00	37.45	204.86		
10	CLEVELAND	15.00	60.00	179.34	40.00		
11	DETROIT	398.15	1,347.09	622.16	794.60		
12	CHICAGO	84.28	127.50	85.00	160.00		
13	MINNEAPOLIS	241.42	280.00	145.00	132.50		
14	INDIANAPOLIS	85.00	155.00	367.50	220.00		
15	MILWAUKEE	11.10	6.70	333.80	85.30		
16	KANSAS CITY	70.00	395.00	110.00	142.50		
17	ST. LOUIS	92.50	102.50	140.00			
18	DES MOINES	60.00	40.00	40.00	150.00		
19	OMAHA	125.50	78.00	8.15	90.00		
20	SALT LAKE	77.50	111.13	225.00	135.00		
21	DENVER	120.00	125.00	280.00	70.00		
22	SAN FRANCISCO	625.75	207.68	280.00	735.00		
23	LOS ANGELES	1,815.00	1,022.96	1,172.31	821.15		
24	SEATTLE	215.00	190.00	275.00	495.00		
25	PORTLAND	227.50	55.85	45.00	125.00		
26	ATLANTA	398.16	31.75	20.00	320.00		
27	NEW ORLEANS		75.00	60.00	62.50		
28	DALLAS	420.97	177.50	170.12	207.83		
29	OKLAHOMA CITY	35.00	116.61	117.36	115.00		
30	CHARLOTTE	80.00	105.00	200.00	128.00		
31	MAINE	75.00	45.00	90.00			
32	JERSEY	550.00	745.00	2,160.00	1,990.00		
33	SIOUX FALLS, S. D.	20.00	125.00	4.00	42.23		
34	WILKES BARRE, PA.	59.00	270.00	82.50	180.00		
35	MEMPHIS	122.50	12.50	132.50	122.50		
36	JACKSONVILLE	115.00		12.66	106.60		
37	SAN ANTONIO	100.00	132.50	125.00	127.50		
38	BUTTE						
39	PEORIA		62.00	28.75	30.00		
40	COLUMBUS, O.	32.50	67.50	37.50	62.50		
41	LOUISVILLE	15.00	15.00	15.00	60.00		
	BROOKLYN	935.00	6,497.50	2,250.00	1,815.00		
BR:MB	TOTALS	11,289.32	19,353.87	13,503.57	12,546.52		

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT - GROSS - RENTALS

D. J. GRIFFITH
"FRONTIER"

2529 - CHAS ROYLE 4181

FOR WEEK ENDING

No	EXCHANGE	4/4 3/4	3/11	3/20	3/27
1	BOSTON	440.00	499.00	720.00	305.50
2	NEW HAVEN	118.00			92.50
3	NEW YORK	10,025.00	70.00	5,255.00	1,950.00
4	BUFFALO	65.00	1,170.00	310.00	310.00
5	ALBANY	425.00	175.00	150.00	150.00
6	PHILADELPHIA	2,150.00	2,002.50	1,307.50	440.00
7	WASHINGTON	456.10	440.00	163.00	401.50
8	PITTSBURGH	20.00	140.00	495.50	170.00
9	CINCINNATI	563.42	220.00	302.50	205.00
10	CLEVELAND	495.80	50.00	65.25	45.00
11	DETROIT	2,313.36	33.77	75.25	615.00
12	CHICAGO	10.00	461.93	90.00	50.00
13	MINNEAPOLIS	350.95	460.05	475.00	465.00
14	INDIANAPOLIS	447.50	40.00	425.00	323.65
15	MILWAUKEE	613.11	606.85	140.00	131.10
16	KANSAS CITY	555.00	532.50	392.50	365.00
17	ST. LOUIS	342.00	355.00	297.50	210.00
18	DES MOINES	190.00	382.12	73.00	254.15
19	OMAHA	110.00	219.35	150.00	145.00
20	SALT LAKE	295.00	170.00	425.00	132.50
21	DENVER	60.00	110.00	190.00	235.00
22	SAN FRANCISCO	996.77	232.16	1,107.35	635.00
23	LOS ANGELES	1,355.00	3,535.00	1,325.00	1,032.50
24	SEATTLE	450.00	330.00	132.38	109.67
25	PORTLAND	180.00	35.00	97.50	
26	ATLANTA	911.67	68.00	133.00	28.00
27	NEW ORLEANS	35.00	137.50	145.00	30.00
28	DALLAS	380.00	230.00	762.50	277.50
29	OKLAHOMA CITY	447.83	70.00	90.00	170.00
30	CHARLOTTE	125.00	74.50	45.00	50.00
31	MAINE		71.43	28.25	
32	JERSEY	3,120.00	305.00	1,215.00	2,680.00
33	SIOUX FALLS, S. D.	60.00	7.81	6.58	107.00
34	WILKES BARRE, PA.	210.00	200.00	138.75	495.00
35	MEMPHIS	215.00	115.00	128.90	14.10
36	JACKSONVILLE	50.00	100.00	712.01	55.00
37	SAN ANTONIO	205.00	83.91	25.00	50.00
38	BUTTE				
39	PEORIA	51.33	141.87	23.80	65.00
40	COLUMBUS, O.	32.50	575.00	40.00	145.00
41	LOUISVILLE	205.00	47.50	112.50	
42	BROOKLYN	750.00	5,735.00	810.00	3,215.00
MB;MB	TOTALS	29,832.56	20,315.78	18,550.53	16,266.47

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

B. P. GRIFFITH
PRODUCER

2522 - THAT ROYLE GIRL

FOR WEEK ENDING

No	EXCHANGE	4/2 - 4/5	4/12	4/20	4/27
1	BOSTON	667.50	1,495.50	396.00	664.00
2	NEW HAVEN	110.00	700.00	50.00	25.00
3	NEW YORK	390.48	1,225.00	1,640.00	150.00
4	BUFFALO	4,060.00	40.00	115.00	600.00
5	ALBANY	155.00	1,700.00	62.50	600.00
6	PHILADELPHIA	714.87	155.00	5,368.05	1,437.66
7	WASHINGTON	2,645.00	1,875.00	464.74	640.00
8	PITTSBURGH	532.50	525.00	1,197.50	740.00
9	CINCINNATI	85.00	3,135.00	175.00	527.50
10	CLEVELAND	720.00	760.00	272.50	437.50
11	DETROIT	180.65	667.53	2,397.69	1,324.27
12	CHICAGO	697.75	474.67	323.99	175.20
13	MINNEAPOLIS	3,094.27	1,776.22	335.00	326.54
14	INDIANAPOLIS	1,066.75	1,021.35	351.95	322.50
15	MILWAUKEE	635.00	560.00	550.00	251.17
16	KANSAS CITY	300.00	440.00	555.00	865.00
17	ST. LOUIS	335.00	467.50	307.50	190.00
18	DES MOINES	71.58	610.00	102.50	145.00
19	OMAHA	165.00	240.00	260.00	165.00
20	SALT LAKE	787.50	6.08	250.00	197.50
21	DENVER	290.00	225.00	170.00	265.00
22	SAN FRANCISCO	1,495.00	1,397.50	667.20	404.10
23	LOS ANGELES	1,491.08	1,086.49	796.59	1,665.10
24	SEATTLE	750.00	150.00	137.50	861.83
25	PORTLAND	45.00	250.00		337.50
26	ATLANTA	292.50	300.00	364.42	140.00
27	NEW ORLEANS		50.00		35.00
28	DALLAS	214.45	282.50	392.50	506.00
29	OKLAHOMA CITY	210.00	268.04	467.10	185.00
30	CHARLOTTE	174.31	120.00	212.75	121.48
31	MAINE	40.00	23.09	134.71	
32	JERSEY	4,682.77	375.00	6,260.00	275.00
33	SIOUX FALLS, S. D.	75.00	310.00	50.00	53.60
34	WILKES BARRE, PA.	310.00	228.75	480.00	45.00
35	MEMPHIS	105.10	190.00	52.50	135.00
36	JACKSONVILLE	519.11	230.00		1,117.64
37	SAN ANTONIO	339.68	280.00	570.00	115.00
38	BUTTE				
39	PEORIA	75.00		400.00	135.20
40	COLUMBUS, O.	552.50	195.00	215.00	200.00
41	LOUISVILLE	50.00	105.20	126.00	135.79
42	BROOKLYN			900.00	75.00
MB:MB	TOTALS	29,513.30	17,901.42	27,508.34	16,421.70

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT · GROSS · RENTALS

D. A. SCHLEIER
PRODUCER

[illegible]

FOR WEEK ENDING

No.	EXCHANGE	4/5	1/5	1/9	1/16	1/23	1/30
1	BOSTON		508.00	1,454.41	1,614.22	1,334.92	1,699.27
2	NEW HAVEN		180.00	250.00	2,138.10	445.00	509.29
3	NEW YORK				17,502.00	75.00	
4	BUFFALO		435.00	630.36	87.50	105.00	325.00
5	ALBANY		210.00	60.00	115.00	50.00	1,620.00
6	PHILADELPHIA		1,150.00	1,100.00	550.00	4,197.84	9,344.55
7	WASHINGTON		416.25	536.25	3,375.07	1,336.23	798.50
8	PITTSBURGH		1,775.00	960.00	2,600.00	1,280.45	640.00
9	CINCINNATI		250.00	540.00	3,492.50	410.00	799.52
10	CLEVELAND		850.00	732.86	260.00	3,310.34	1,151.37
11	DETROIT		74.85	1,959.02	1,175.26	1,284.63	1,096.30
12	CHICAGO		2,647.35	1,814.40	670.00	926.26	550.00
13	MINNEAPOLIS		160.00	19.07	102.60	106.61	206.91
14	INDIANAPOLIS		276.64	600.00	810.00	450.00	400.26
15	MILWAUKEE		102.11	4,260.00	260.00	362.50	115.50
16	KANSAS CITY		385.00	35.00	635.00	2,299.70	1,295.00
17	ST. LOUIS		1,095.00	785.00	870.00	795.00	382.50
18	DES MOINES		230.00	210.00		377.46	319.93
19	OMAHA		201.48	207.50	270.00	205.00	932.50
20	SALT LAKE		500.00	50.00	769.64	210.00	160.00
21	DENVER		215.00	460.00	375.00	647.76	405.00
22	SAN FRANCISCO		1,292.95	477.77	444.12	562.62	2,099.67
23	LOS ANGELES		20.00	30.00	50.00	150.00	758.55
24	SEATTLE			973.46	188.00	175.00	530.00
25	PORTLAND		175.00	150.00		130.00	160.00
26	ATLANTA		110.00	1,434.83	462.66	772.62	1,125.93
27	NEW ORLEANS		35.00	100.00			35.00
28	DALLAS		574.80	335.00	965.00	330.00	360.00
29	OKLAHOMA CITY		225.00	359.84	80.00	341.40	145.00
30	CHARLOTTE		316.24	278.10	160.00	426.30	168.61
31	MAINE		259.03	280.02	15.43	55.00	136.09
32	JERSEY						
33	SIOUX FALLS, S. D.		110.00	30.00	604.64	95.33	35.00
34	WILKES BARRE, PA.		860.00	83.34	122.50	1,025.00	465.00
35	MEMPHIS		170.00	278.73	256.70	217.49	152.50
36	JACKSONVILLE		90.00	403.67	422.65	351.85	175.00
37	SAN ANTONIO		197.33	300.00	499.97	290.00	50.00
38	BUTTE						
39	PEORIA		130.00	56.20	167.50	238.33	90.08
40	COLUMBUS, O.		323.30	347.50	348.68	354.88	112.50
41	LOUISVILLE		15.00	25.00	190.00	206.85	28.40
42	BROOKLYN				200.00	6,750.00	
MB	MB TOTALS		15,762.33	22,627.33	43,150.04	33,687.09	29,464.75

FAMOUS PLAYERS-LASKY CORPORATION

WEEKLY STATEMENT-GROSS-RENTALS

D. W. GRIFFITH

PRODUCER

FOR WEEK ENDING

No.	EXCHANGE	W/E 11/21	W/E 11/28	12/5	12/12	12/19	12/26
1	BOSTON		5,479.00	4,695.87	7,389.38	3,461.08	5783.04
2	NEW HAVEN		40.00	3,050.00	750.00	2,775.00	110.00
3	NEW YORK		600.00	150.00	-	300.00	521.65
4	BUFFALO		550.00	150.00	4,525.00	400.00	250.00
5	ALBANY	60.00	670.00	300.00	1,754.35	345.00	45.00
6	PHILADELPHIA						1042.50
7	WASHINGTON					670.00	2520.76
8	PITTSBURGH			150.00	3,175.00	4,783.37	935.00
9	CINCINNATI		40.00	1,500.00	761.34	5,061.74	722.84
10	CLEVELAND		275.00	1,776.13	2,671.34	2,236.29	1169.14
11	DETROIT		75.00	2,650.00	660.00	1,140.92	1641.22
12	CHICAGO		6,678.23	6,750.00	5,395.00	8,639.33	11639.02
13	MINNEAPOLIS		307.32	75.00	350.00	1,128.76	385.00
14	INDIANAPOLIS		90.00	200.00	440.00	2,400.00	570.28
15	MILWAUKEE			485.00	100.00	900.00	370.00
16	KANSAS CITY		300.00	285.00	3,210.00	885.00	315.00
17	ST. LOUIS				4,782.71	1,298.87	667.50
18	DES MOINES		1,690.00	325.00	1,230.00	1,602.72	505.00
19	OMAHA			1,114.99	295.00	100.00	712.26
20	SALT LAKE		75.00	2,398.02	270.00	675.00	446.34
21	DENVER		400.00	190.00	2,065.71	451.60	814.23
22	SAN FRANCISCO		227.50	1,288.85	5,365.30	3,422.59	1034.82
23	LOS ANGELES				110.00		
24	SEATTLE			625.00		300.00	170.00
25	PORTLAND			250.00	450.00	102.50	120.00
26	ATLANTA				190.00	541.03	2567.65
27	NEW ORLEANS		5,079.50			35.00	420.00
28	DALLAS		190.00	340.00	312.50	3,497.10	846.82
29	OKLAHOMA CITY		175.00	65.00	210.00	995.53	1303.55
30	CHARLOTTE		220.00	760.00	1,360.35	744.15	225.00
31	MAINE				1,552.96	5.69	432.62
32	JERSEY						
33	SIOUX FALLS, S. D			285.00	360.00	315.00	190.00
34	WILKES BARRE, PA			683.33	606.67	541.67	2850.00
35	MEMPHIS		45.00	30.00	435.10	1,210.92	620.00
36	JACKSONVILLE		350.00	317.25	128.16	3,119.82	1321.36
37	SAN ANTONIO		60.00	210.00	1,519.58	162.50	180.00
38	BUTTE						
39	PEORIA		50.00	1,819.86	1,850.00	2,616.30	965.24
40	COLUMBUS, O.		100.00	1,410.00	4,816.78	490.00	785.00
41	LOUISVILLE			2,815.00	110.00	146.63	680.00
49	U. S. NAVY						1300.00
	TOTALS	60.00	22,862.55	37,044.30	59,174.27	57,421.11	45,417.88

MB:NH

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO DEC. 11TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Dec. 4th., account	---	£937. 1. 5	Amount paid by Aust.Corp. as of Dec. 4th., account	---	£936.10. 6
70% share of film rentals for week ending Dec. 11th.		11. 4. 0			
Total due Producer	---	£948. 5. 5	Total paid by Aust. Corp.	---	£936.10. 6

Total due Producer	---	£948. 5. 5
Total paid by Aust. Corporation		936.10. 6
Balancedue Producer	---	£ 11.14.11

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"THE DAMES ALE"
(Name of Production)

WEEK ENDING 11th December 1926

Contract Number	THEATRE	CITY	STATE	FIRST DATES	Length of Run Days	RENTAL		
85	Paramount	Oakleigh	Vic.	Aug. 14th	1	6	0	0
86	Star	Preston	"	Not shown	5	10	0	0
						£16	0	0

"HIS DARKER SELF" ACCOUNT TO DEC. 18TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Dec. 11th., account	---	£948. 5. 5	Amount paid by Aust. Corp. as of Dec. 11th., account	---	£936.10. 6
No film rentals reported for week ending Dec. 18th.					
Total due Producer	---	£948. 5. 5	Total paid by Aust. Corp.	---	£936.10. 6

Total due Producer	---	£948. 5. 5
Total paid by Aust. Corporation		936.10. 6
Balance due Producer	---	£ 11.14.11

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO DEC. 25TH., 1946.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Dec. 18th., account	---	£948. 5. 5	Amount paid by Aust. Corp. as of Dec. 18th., account	---	£936.10. 6
No film rentals reported for week ending Dec. 25th.					
Total due Producer	---	£948. 5. 5	Total paid by Aust. Corp.	---	£936.10. 6

Total due Producer	---	£948. 5. 5
Total paid by Aust. Corporation		936.10. 6
Balance due Producer	---	£ 11.14.11

G. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 11th. Dec. 1926.

RELEASE DATE 11th. July. 1924. "THE DARKER GULF" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	83	Worth On	£ 386.17. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	45	Worth On	£ 290.17. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£ 235.15. 0 Percentage
VICTORIA		Worth On	£ Percentage	95	Worth On	£ 474. 5. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£ 80.11. 0 Percentage
TOTALS		Worth On	£ Percentage	297	Worth On	£ 1468. 6. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING [illegible]

[illegible]

RELEASE DATE

PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	83	Worth	£ 386.17. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	45	Worth	£ 290.17. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51	Worth	£ 235. 15. 0
		On	Percentage		On	Percentage
VICTORIA	3	Worth	£ 4. 0. 0	98	Worth	£ 478. 5. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	23	Worth	£ 80.11. 0
		On	Percentage		On	Percentage
TOTALS	3	Worth	£ 4. 0. 0	300	Worth	£ 1472. 6. 0
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 25th. Dec. 1926.

11th. July. 1924. — RELEASE DATE

Miss Darcy Gulp — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	83	Worth On	£ 386.17. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	45	Worth On	£ 290.17. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£ 235.15. 0 Percentage
VICTORIA	1	Worth On	£ 3. 0. 0 Percentage	99	Worth On	£ 481. 5. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£ 80.11. 0 Percentage
TOTALS	1	Worth On	£ 3. 0. 0 Percentage	301	Worth On	£ 1475. 6. 0 Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS CAREER BELF"
(Name of Production)

Week Ending 15th. Dec. 1926. 192.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
322	Prince Regent	Lakes Entrance	Vic.		1	1	0	0	
323	His Majesty's	Wangaratta	"		1	1	10	0	
324	Shire Hall	Benalla	"		1	1	10	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS

"HIS DARKER SELF"
(Name of Production)

Week Ending 25th. Dec. 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
325	Paramount	Brisbane	Qld.		1	3	0	0	

UNITED ARTISTS (AUSTRALASIA) LTD.

"HER DARKEST HOUR" ACCOUNT TO DEC. 31ST. 1926.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Dec. 25th. account	---	£948. 5. 5	Amount paid by Aust. Corp. as of Dec. 25th. account	---	£936. 10. 6
No film rentals reported for week ending Dec. 31st.	---				
Total due Producer	---	£948. 5. 5	Total paid by Aust. Corp.	--	£936. 10. 6

Total due Producer	---	£948. 5. 5
Total paid by Aust. Corporation		936. 10. 6
Balance due Producer	---	£ 11. 14. 11

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING [illegible]

[illegible] JULY, 1934 — "[illegible]"

RELEASE DATE — PRODUCERS

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES	2 less	Worth On	£3. 2. 6 less Percentage	51	Worth On	£ 383.15. 0 Percentage
NEW ZEALAND		Worth On	£ Percentage	45	Worth On	£ 290.17. 6 Percentage
QUEENSLAND	4 less	Worth On	£9.15. 0 less Percentage	47	Worth On	£ 226. 0. 0 Percentage
VICTORIA	2 less	Worth On	£2. 5. 0 less Percentage	97	Worth On	£ 479. 0. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£ 80.11. 0 Percentage
TOTALS	8 less	Worth On	£15. 2. 6 less Percentage	293	Worth On	£ 1460. 3. 6 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 2nd. Jan. 1966.

14th. July, 1964. RELEASE DATE

'BIG CARSON' SERIES PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES	Worth On		£ Percentage	69	Worth On	£ 364.17. 6 Percentage
NEW ZEALAND	Worth On		£ Percentage	42	Worth On	£ 286. 7. 6 Percentage
QUEENSLAND	Worth On		£ Percentage	56 1	Worth On	£ 254.10. 0 Percentage
VICTORIA	Worth On		£ Percentage	70	Worth On	£ 447 Percentage
WEST AUSTRALIA	Worth On		£ Percentage	24	Worth On	£ 84.11. 0 Percentage
TOTALS	Worth On		£ Percentage	261 1	Worth On	£ 1437. 6. 0 Percentage

Note. (Adjustments have been made on this Contracts Taken Report as per list of Amendments and Cancellations attached).

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 9th. Jan. 1926.

11th. July. 1924. RELEASE DATE

"HIS DARKEN ROLES" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth	£	69	Worth	£ 364.17. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	42	Worth	£ 286. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage	1	On	Percentage
VICTORIA		Worth	£	70	Worth	£ 447
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS		Worth	£	261	Worth	£ 1437. 6. 0
		On	Percentage	1	On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 16th. Jan. 1926.

11th. July. 1924. RELEASE DATE

"HIS DARKEST HOUR" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth	£	69	Worth	£ 364.17. 6
		On	Percentage		On	Percentage
NEW ZEALAND	1	Worth	£ 1.15. 0	43	Worth	£ 288. 2. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage	1	On	Percentage
VICTORIA		Worth	£	70	Worth	£ 447
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 1.15. 0	262	Worth	£ 1439. 1. 0
		On	Percentage	1	On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 22nd January, 1926

11th July, 1924
RELEASE DATE

"HIS MAKER HELP."
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES	1	Worth	£ 1.10. 0	70	Worth	£ 366. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND	1	Worth	£ 1. 5. 0	44	Worth	£ 269. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage	1	On	Percentage
VICTORIA		Worth	£	70	Worth	£ 447. 0. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS	2	Worth	£ 2.15. 0	264	Worth	£ 1441.16. 0
		On	Percentage	1	On	Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS DARKER SELF" (Name of Production)

Week Ending 16th. Jan. 1966.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
275	Empire	Island Bay	N.Z.		1	1	15	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS CAREER GELF"
(Name of Production)

Week Ending 23rd. Jan. 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			ITEM RENTAL Reported Week Ending
276	Imperial	Mortdale	N.S.W.		1	1	10	0	
277	Glen Aften	Glen Aften	N.S.		1	1	5	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 26th. Dec. 1925.

11th. July. 1924. — RELEASE DATE

"BIG CARESS SELLS" — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	69	Worth On	£ 364.17. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	42	Worth On	£ 286. 7. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	56 1	Worth On	£ 254.10. 0 Percentage
VICTORIA	1	Worth On	£ 1 Percentage	70	Worth On	£ 447 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 86. 1. 0 Percentage
TOTALS	1	Worth On	£ 1 Percentage	261 1	Worth On	£ 1438.16. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 19th. Sep. 1925.

11th. July. 1924. RELEASE DATE

"BIG GARAGE SALE" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	69	Worth On	£ 364.17. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	42	Worth On	£ 286. 7. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	56 1	Worth On	£ 254.10. 0 Percentage
VICTORIA	1	Worth On	£ 1. 5. 0 Percentage	69	Worth On	£ 446 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 86. 1. 0 Percentage
TOTALS	1	Worth On	£ 1. 5. 0 Percentage	260 1	Worth On	£ 1437.16. 0 Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HER DARKER SELF" (Name of Production) Week Ending 26th. Dec. 1925. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL				FILM RENTAL Reported Week Ending
274	National	East Brunswick	Vic.		1	1	0	0		

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 12th. Dec. 1925.

11th. July, 1924. — "HIS DARKER SELF"

RELEASE DATE — PRODUCTION

EXCHANGE	THIS WEEK				ACCUMULATIVE			
	No. of CONTRACTS		RENTALS		No. of CONTRACTS		RENTALS	
NEW SOUTH WALES		Worth	£		69	Worth	£	364.17. 6
		On	Percentage			On	Percentage	
NEW ZEALAND		Worth	£		42	Worth	£	286. 7. 6
		On	Percentage			On	Percentage	
QUEENSLAND		Worth	£		56	Worth	£	254.10. 0
		On	Percentage		1	On	Percentage	
VICTORIA	1	Worth	£	1. 5. 0	68	Worth	£	444.15. 0
		On	Percentage			On	Percentage	
WEST AUSTRALIA		Worth	£		24	Worth	£	86. 1. 0
		On	Percentage			On	Percentage	
TOTALS	1	Worth	£	1. 5. 0	259	Worth	£	1436.11. 0
		On	Percentage		1	On	Percentage	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS

"[illegible]" Week Ending [illegible] 19[illegible]

[illegible] Nov. 19[illegible]

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			Last RENTAL Reported Week Ending
270	Globe	Leeton	N.S.W.		1	1	15	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 30th January, 1926

11th July, 1924 — ANCHOR DATE

THIS DANCER GOLD, 8 — PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	70	Worth	£ 366. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 239. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage		On	Percentage
VICTORIA		Worth	£	70	Worth	£ 447. 0. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS		Worth	£	264	Worth	£ 1441.16. 0
		On	Percentage		On	Percentage

NOTE: (Adjustments have been made on this Contracts Taken Report as per list of Amendments and Cancellations attached).

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HER DARKEST HOUR" (Name of Production) Week Ending 12th. Dec. 1925. 195

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
272	Lyric	Geelong	Vic.		1	1	5	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"BIG CARNER GOLF" (Name of Production) Week Ending 19th. Dec. 1965. 196

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
273	Institute	Magill	Vic.		1	1	5	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 6th February, 1966

11th July, 1964 — RELEASE DATE

"SIX GUNS FOR SALLY" — PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	70	Worth	£ 366. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 2394 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage		On	Percentage
VICTORIA		Worth	£	70	Worth	£ 447. 0. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS		Worth	£	264	Worth	£ 1441.16. 0
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 13th February, 1956

11 July, 1954 — RELEASE DATE

THIS DARKER SELES — PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	70	Worth	£ 366. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage		On	Percentage
VICTORIA		Worth	£	70	Worth	£ 447. 0. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS		Worth	£	264	Worth	£ 1441.16. 0
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 20th February, 1965

11th July, 1944
RELEASE DATE

"HIS DARKER SELF"
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth	£	70	Worth	£ 366. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage		On	Percentage
VICTORIA		Worth	£	70	Worth	£ 447. 0. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS		Worth	£	264	Worth	£ 1441.16. 0
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 27th. Feb. 1929.

11th. July, 1924. RELEASE DATE

THIS CAREER GIRLS PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS	THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS	ACCUMULATIVE RENTALS
NEW SOUTH WALES	1 Worth On	£ 1.15. 0 Percentage	71 Worth On	£ 368. 2. 6 Percentage
NEW ZEALAND	Worth On	£ Percentage	44 Worth On	£ 289. 7. 6 Percentage
QUEENSLAND	Worth On	£ Percentage	56 Worth On	£ 254.10. 0 Percentage
VICTORIA	Worth On	£ Percentage	70 Worth On	£ 447 Percentage
WEST AUSTRALIA	Worth On	£ Percentage	24 Worth On	£ 84.11. 0 Percentage
TOTALS	1 Worth On	£ 1.15. 0 Percentage	265 Worth On	£ 1443.11. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 6th. Mar. 1926.

11th. July 1924. — RELEASE DATE

'HIS DARKER SELF' — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	71	Worth On	£ 368. 2. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	56	Worth On	£ 254.10. 0 Percentage
VICTORIA	3	Worth On	£ 3 Percentage	73	Worth On	£ 450 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 84.11. 0 Percentage
TOTALS	3	Worth On	£ 3 Percentage	268	Worth On	£ 1446.11. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 11th. aug. 1926.

11th. July. 1924. — RELEASE DATE

"HIS DARKER SELF" — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth	£	71	Worth	£ 368. 6. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 294.10. 0
		On	Percentage		On	Percentage
VICTORIA	1	Worth	£ 2	74	Worth	£ 452
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 2	269	Worth	£ 1448.11. 0
		On	Percentage		On	Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS DARKER SELF"
(Name of Production)

Week Ending 27th. Feb. 1926. 19

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
278	Monarch	Muswellbrook	N.S.W.		1	1	15	0	

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United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"BIG LARGER GELF" Week Ending 9th. March, 1949. 195

(Name of Production)

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
279	Geelong	Geelong	Vic.		1	1	0	0	
280	Ginglin	Ginglin	"		1	1	0	0	
281	Alexandra	Alexandra	"		1	1	0	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"MIS CAREER GELF" (Name of Production) Week Ending 13th. July 1926. 106

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
252	J. Glaney	Touring	Vic.		3	2	0	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS DARKER SELF" (Name of Production) Week Ending 3rd. April. 1926. 19

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
268	Sunderland	Bathes	Vic.		1	1	10	0	

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United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"MISS DARCY GOES" (Name of Production) Week Ending 20th. March, 1936.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
265	Lyceum	Blackall	Q'ld.		1	2	0	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS DARKEST HOUR" (Name of Production) Week Ending 27th. March, 1926. 172

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
284	Boomerang	Taree	N.S.W.		1	2	15	0	
285	Arcadia	Singhan	"		1	1	5	0	
286	Astor	Pitt St. Sydney	"		5	4	0	0	
287	Bower	Cohuna	Vic.		1	1	0	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 28th. March. 1956.

11th. July. 1954.
RELEASE DATE

"BIG DADDY" SELLS
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	71	Worth On	£ 365. 2. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6 Percentage
QUEENSLAND	1	Worth On	£ 2 Percentage	57	Worth On	£ 256.10. 0 Percentage
VICTORIA		Worth On	£ Percentage	74	Worth On	£ 452 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 84.11. 0 Percentage
TOTALS	1	Worth On	£ 2 Percentage	270	Worth On	£ 1450. 11. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 27th. March. 1929.

11th. July. 1924. — THIS PAGER SELF

RELEASE DATE — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS	THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS	ACCUMULATIVE RENTALS
NEW SOUTH WALES	3 Worth On	£ 8 Percentage	74 Worth On	£ 76. 3 6 Percentage
NEW ZEALAND	Worth On	£ Percentage	44 Worth On	£ 289. 7. 6 Percentage
QUEENSLAND	Worth On	£ Percentage	57 Worth On	£ 256.10. 0 Percentage
VICTORIA	1 Worth On	£ 1 Percentage	75 Worth On	£ 453 Percentage
WEST AUSTRALIA	Worth On	£ Percentage	24 Worth On	£ 84.11. 0 Percentage
TOTALS	4 Worth On	£ 9 Percentage	274 Worth On	£ 1459.11. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 18th. April, 1926.

11th. July, 1924.
RELEASE DATE

THE DANCER GIRL
PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	74	Worth	£ 176. 2. 6.
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 239. 7. 6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	57	Worth	£ 256. 10. 0.
		On	Percentage		On	Percentage
VICTORIA	1	Worth	£ 1. 10. 0.	76	Worth	£ 454. 10. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84. 11. 0.
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 1. 10. 0.	275	Worth	£ 1461. 1. 0.
		On	Percentage		On	Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS

"HIS DARKER SELF"
(Name of Production)

Week Ending 19th. April, 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
259	Trangie	Trangie	N.S.W.		1	1	0	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"BIG CAREER SELF"
(Name of Production)

Week Ending 17th. AUG. 1929. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
299	Empire	Dargaville	N.Z.		1	1	10	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

THIS LARGER SELECT
(Name of Production)

Week Ending 24th. Apr. 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
291	Empire	Adelaide	Vic.		1	1	10	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS CAREER GELF" (Name of Production) Week Ending 14th. May, 1935. 194

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
292	Sky	Tumut	N.S.W.		1	1	10	0	
293	Olympia	Silverstone	"		1	1	15	0	
294	Tivoli	Sellan	Vic.		1	1	0	0	
295	Mechanics	Bacchus Marsh	"		1	1	0	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

THE GARDEN GOLF
(Name of Production)

Week Ending 24th. May, 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
296	Lyric	Ipswich	S.Q.E.		1	1	10	0	
297	Mechanics Hall	Trafalgar	Vic.		1	1	10	0	
298	Public Hall	Dowerff	" "		2	1	10	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 19th. April, 1926.

11th. July, 1924. — RELEASE DATE

"BIG DAMES SELF" — PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES	1	Worth On	£ 1. 0. 0. Percentage	75	Worth On	£ 377. 2. 6. Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6. Percentage
QUEENSLAND		Worth On	£ Percentage	57	Worth On	£ 256. 10. 0. Percentage
VICTORIA		Worth On	£ Percentage	76	Worth On	£ 454. 10. 0. Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 84. 11. 0. Percentage
TOTALS	1	Worth On	£ 1. 0. 0. Percentage	276	Worth On	£ 1462. 1. 0. Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 17th. April, 1926.

11th. July, 1926. "HIS DARKER GUILT"

RELEASE DATE PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	75	Worth	£377. 2. 6.
		On	Percentage		On	Percentage
NEW ZEALAND	1	Worth	£ 1. 10. 0.	45	Worth	£ 290. 17.6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	57	Worth	£256. 10. 0.
		On	Percentage		On	Percentage
VICTORIA		Worth	£	76	Worth	£ 454. 10. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84. 11. 0.
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 1. 10. 0.	277	Worth	£ 1463. 11. 0.
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 24th. Apr. 1926.

11th. July. 1924. — "THE GARDEN OF ALLAH"

RELEASE DATE — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS	THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS	ACCUMULATIVE RENTALS
NEW SOUTH WALES	Worth / On	£ / Percentage	75 Worth / On	£ 377. 2. 6 / Percentage
NEW ZEALAND	Worth / On	£ / Percentage	45 Worth / On	£ 290.17. 6 / Percentage
QUEENSLAND	Worth / On	£ / Percentage	57 Worth / On	£ 256.10. 0 / Percentage
VICTORIA	1 Worth / On	£ 1.10. 0 / Percentage	77 Worth / On	£ 456 / Percentage
WEST AUSTRALIA	Worth / On	£ / Percentage	24 Worth / On	£ 84.11. 0 / Percentage
TOTALS	1 Worth / On	£ 1.10. 0 / Percentage	278 Worth / On	£ 1465. 1. 0 / Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 8th. May, 1929.

11th. July, 1924.
RELEASE DATE

"HIS DARKEST HOUR"
PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES	1	Worth	£ 1. 10. 0.	78	Worth	£ 381.17. 6.
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	45	Worth	£ 290.17. 6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	57	Worth	£ 256.10. 0.
		On	Percentage		On	Percentage
VICTORIA	2	Worth	£ 3. 0. 0.	81	Worth	£ 461. 0. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0.
		On	Percentage		On	Percentage
TOTALS	3	Worth	£ 4. 10. 0.	285	Worth	£ 1474 16. 0.
		On	Percentage		On	Percentage

United Artists (Australasia) Limited.

TRANSMITTAL LIST OF CONTRACTS.

"HIS DARKER SELF"
(Name of Production)

Week Ending 5th. Dec. 1935. 193

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
271	Rio	West Wyalong	N.S.W.		1	1	10	0	

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UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 5th. Sep. 1925.

11th. July, 1924. — RELEASE DATE

"HIS DARKER CRIME" — PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES	1	Worth	£ 1.10. 0	69	Worth	£ 364.17. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	42	Worth	£ 286. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0
		On	Percentage	1	On	Percentage
VICTORIA		Worth	£	67	Worth	£ 443.10. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 86. 1. 0
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 1.10. 0	258	Worth	£ 1435. 6. 0
		On	Percentage	1	On	Percentage

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UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 28th. Nov. 1925.

11th. July. 1924. "HIS DARKER SELF"

RELEASE DATE PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS	THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS	ACCUMULATIVE RENTALS
NEW SOUTH WALES	1 Worth	£ 1.15. 0	68 Worth	£ 363. 7. 6
	On	Percentage	On	Percentage
NEW ZEALAND	Worth	£	42 Worth	£ 286. 7. 6
	On	Percentage	On	Percentage
QUEENSLAND	Worth	£	56 Worth	£ 254.10. 0
	On	Percentage	1 On	Percentage
VICTORIA	Worth	£	67 Worth	£ 443.10. 0
	On	Percentage	On	Percentage
WEST AUSTRALIA	Worth	£	24 Worth	£ 86. 1. 0
	On	Percentage	On	Percentage
TOTALS	1 Worth	£ 1.15. 0	257 Worth	£ 1433. 16. 0
	On	Percentage	1 On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 21st. Nov. 1925.

11th. July, 1924. RELEASE DATE

"HIS DARKEN HELP" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES	Worth	£		67	Worth	£ 361.12. 6
	On	Percentage			On	Percentage
NEW ZEALAND	Worth	£		42	Worth	£ 286. 7. 6
	On	Percentage			On	Percentage
QUEENSLAND	Worth	£		56	Worth	£ 254.10. 0
	On	Percentage		1	On	Percentage
VICTORIA	Worth	£		67	Worth	£ 443.10. 0
	On	Percentage			On	Percentage
WEST AUSTRALIA	Worth	£		24	Worth	£ 86. 1. 0
	On	Percentage			On	Percentage
TOTALS	Worth	£		256	Worth	£ 1432. 1. 0
	On	Percentage		1	On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 15th.May. 1926.

11th. July. 1924.
RELEASE DATE

"HIS DARKER SELF"
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	78	Worth	£ 38147. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	45	Worth	£ 290.17. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	57	Worth	£ 256.10. 0
		On	Percentage		On	Percentage
VICTORIA	1	Worth	£ 1	82	Worth	£ 462. 0 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 1	286	Worth	£ 1475.16. 0
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 22nd. May, 1926.

11th. July, 1924. — RELEASE DATE

THIS DARKER SCLEY — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS	THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS	ACCUMULATIVE RENTALS
NEW SOUTH WALES	Worth £ On Percentage		78 Worth £ On	381.17. 6 Percentage
NEW ZEALAND	Worth £ On Percentage		45 Worth £ On	290.17. 6 Percentage
QUEENSLAND	Worth £ On Percentage		57 Worth £ On	256.10. 0 Percentage
VICTORIA	Worth £ On Percentage		82 Worth £ On	462 Percentage
WEST AUSTRALIA	Worth £ On Percentage		24 Worth £ On	84.11. 0 Percentage
TOTALS	Worth £ On Percentage		286 Worth £ On	1475.16. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 24th. May, 1946.

11th. July, 1946. RELEASE DATE

THIS LATEST SALES PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS	THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS	ACCUMULATIVE RENTALS
NEW SOUTH WALES	Worth 1 On	£ 1. 5. 0 Percentage	Worth 79 On	£ 383. 2. 6 Percentage
NEW ZEALAND	Worth On	£ Percentage	Worth 45 On	£ 290.17. 6 Percentage
QUEENSLAND	Worth On	£ Percentage	Worth 56 On	£ 254.10. 0 Percentage
VICTORIA	Worth On	£ Percentage	Worth 82 On	£ 462 Percentage
WEST AUSTRALIA	Worth On	£ Percentage	Worth 24 On	£ 84.11. 0 Percentage
TOTALS	Worth 1 On	£ 1. 5. 0 Percentage	Worth 286 On	£ 1475. 1. 0 Percentage

Note. (Adjustments have been made on this Contracts Taken Report as per list of Amendments and Cancellations.)

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS DARKER SELF" (Name of Production) Week Ending 15th. May, 1926. 194

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
299	Colvins	Koo-lee-Rup	Vic.		1	1	0	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"MILO BARKER GOLF" (Name of Production)

Week Ending 29th. May, 1936. 194

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
300	Majestic	Gloucester	N.S.W.		1	1	5	0	

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LIST OF CANCELLATIONS AND AMENDMENTS

PRODUCTION "DARKEN HELP" 9 WEEKS ENDING 29th. May, 1926

CUS. NO.	THEATRE	TOWN	Original Terms and Date	Amended Terms and Date	Reason for Amendment or Cancellation
2	Morningside	Morningside Q'ld.	Flat £2. 1 Day	Cancelled	Cancelled on account of financial condition of Exhibitor in order to protect other pictures booked.

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING 1st. May, 1956.

14th. July, 1954. — "MIS DANGER GELFS

RELEASE DATE — PRODUCTION

EXCHANGE	THIS WEEK			ACCUMULATIVE		
	No. of CONTRACTS		RENTALS	No. of CONTRACTS		RENTALS
NEW SOUTH WALES	2	Worth	£ 3. 5. 0.	77	Worth	£ 330. 7. 6.
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	45	Worth	£ 290. 17. 6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	57	Worth	£ 256. 10. 0.
		On	Percentage		On	Percentage
VICTORIA	2	Worth	£ 2. 0. 0.	79	Worth	£ 458. 0. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84. 11. 0.
		On	Percentage		On	Percentage
TOTALS	4	Worth	£ 5. 5. 0.	282	Worth	£ 1470. 6. 0.
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 13th. June, 1925.

11th. July, 1924. RELEASE DATE

"THE DARKER SELF" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth	£	89	Worth	£ 384. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	45	Worth	£ 290.17. 6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	56	Worth	£ 254.10. 0.
		On	Percentage		On	Percentage
VICTORIA		Worth	£	85	Worth	£ 466.10. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0.
		On	Percentage		On	Percentage
TOTALS		Worth	£	290	Worth	£ 1480.16. 0.
		On	Percentage		On	Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HER DARKER SELF"
(Name of Production)

Week Ending 16th June, 1950, 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Rec Reel	RENTAL			FILM RENTAL Reported Week Ending
394	Grin	Grin	Vic.		1	1	0	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 14th June, 1926.

14th July, 1924. — RELEASE DATE

"BIG DANCER BELLE" — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	50	Worth On	£ 384. 7. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	45	Worth On	£ 290.17. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	56	Worth On	£ 254.10. 0 Percentage
VICTORIA	1	Worth On	£ 1 Percentage	85	Worth On	£ 466.10. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 84.11. 0 Percentage
TOTALS	1	Worth On	£ 1 Percentage	290	Worth On	£ 1480.16. 0 Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"THE BOSTON BLACKIE" Week Ending — 5th. June, 1926 — 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
301	Canberra	Eastlake	N.S.W.		1	1	5	0	
302	York Street	Gale	Vic.		1	1	10	0	
303	Beaeleys	Tuesseal	"		1	[illegible]	0	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 5TH. JUNE, 1920.

11TH. JULY, 1920 RELEASE DATE

THE DANCER [illegible] PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES	1	Worth On	£ 1. 5. 0 Percentage	80	Worth On	£ 384. 7. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	45	Worth On	£ 290.17. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	56	Worth On	£ 254.10. 0 Percentage
VICTORIA	2	Worth On	£ 3.10. 0 Percentage	84	Worth On	£ 465.10. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 84.11. 0 Percentage
TOTALS	3	Worth On	£ 4.15. 0 Percentage	289	Worth On	£ 1479.16. 0 Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"BIG BARGAIN SALE"
(Name of Production)

Week Ending 3rd July, 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
305	Tivoli	Elmore	Vic.		1	1	0	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 3rd. July, 1926.

11th. July, 1926. RELEASE DATE

"THE DANCER DECEIVES" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	80	Worth On	£ 384. 7. 6. Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6. Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£ 244.15. 0. Percentage
VICTORIA	1	Worth On	£1. 0. 0. Percentage	86	Worth On	£ 467.10. 0. Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 84.11. 0. Percentage
TOTALS	1	Worth On	£1. 0. 0. Percentage	285	Worth On	£1470.11. 0. Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 28th. June, 1928.

11th. July, 1924. — RELEASE DATE

"THE DANCER GIRL" — PRODUCTION

EXCHANGE	THIS WEEK				ACCUMULATIVE			
	No. of CONTRACTS		RENTALS		No. of CONTRACTS		RENTALS	
NEW SOUTH WALES		Worth	£		80	Worth	£	384. 7 6
		On	Percentage			On	Percentage	
NEW ZEALAND		Worth	£		44	Worth	£	289. 7. 6
		On	Percentage			On	Percentage	
QUEENSLAND		Worth	£		51	Worth	£	244.15. 0
		On	Percentage			On	Percentage	
VICTORIA		Worth	£		85	Worth	£	466.10. 0
		On	Percentage			On	Percentage	
WEST AUSTRALIA		Worth	£		24	Worth	£	84.11. 0
		On	Percentage			On	Percentage	
TOTALS		Worth	£		284	Worth	£	1469.11. 0
		On	Percentage			On	Percentage	

Note. (Adjustments have been made on this Contracts Taken Report as per list of Amendments and Cancellations).

United Artists (Australasia) Limited

LIST OF CANCELLATIONS AND AMENDMENTS

Production "HIS CAREER GOLF" **4 Weeks Ending** 26th. June, 1926.

CON. NO.	THEATRE	TOWN	Original Terms and Days	Amended Terms and Days	Reason for Amendment or Cancellation
282	Amusu	Alstonville Q'ld.	Flat £1/5/- 1 day	Cancelled	No possibility forcing play dates or collecting.
237	Tivoli	Ravenshoe Q'ld.	Flat £1/10/- 1 day	Cancelled	Not now on circuit. Freight on films would be prohibitive.
234	Imperial	Chillagoe Q'ld.	Flat £2 1 day	Cancelled	Not now on circuit therefore cost of freight at prices originally obtained makes cancellation advisable.
173	Strand	Gladstone Q'ld	Flat £3 1 day	Cancelled	Exhibitor hopelessly unfinancial. Cancellation only course.
30	Gayndah	Gayndah Q'ld.	Flat £2 1 day	Cancelled	Exhibitor deceased.
111	Elite	Geraldine N.Z.	Flat £1/10/- 1 day	Cancelled	Exhibitor bankrupt.

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 30th. Oct. 1926.

11th. July, 1924. RELEASE DATE

"BIG DARKER DELLS" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	81	Worth On	£385. 7. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£289. 7. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£235.15. 0 Percentage
VICTORIA		Worth On	£ Percentage	95	Worth On	£474. 5. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£80.110 Percentage
TOTALS		Worth On	£ Percentage	294	Worth On	£1465. 6. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

WEEK ENDING [illegible]

[illegible] RELEASE DATE

[illegible] PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES	1	Worth	£ 1. 0. 0	82	Worth	£ 386. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51	Worth	£ 235.15. 0
		On	Percentage		On	Percentage
VICTORIA		Worth	£	95	Worth	£ 474. 5. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	23	Worth	£ 80.11. 0
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 1. 0. 0	295	Worth	£ 1466. 6. 0
		On	Percentage		On	Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"MIS DARKER SELF"
(Name of Production)

Week Ending 28th NOVEMBER, 1[illegible]

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL				FILM RENTAL Reported Week Ending
118	Star	Kooewarra	S.A.		1	1	0	0		

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 9th. Oct. 1926.

11th. July, 1924. — RELEASE DATE

"HIS DARKER SELF" — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS	THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS	ACCUMULATIVE RENTALS
NEW SOUTH WALES	Worth On	£ Percentage	80 Worth On	£ 384. 7.6 Percentage
NEW ZEALAND	Worth On	£ Percentage	44 Worth On	£ 289. 7. 6 Percentage
QUEENSLAND	Worth On	£ Percentage	51 Worth On	£ 235.15. 0 Percentage
VICTORIA	Worth On	£ Percentage	95 Worth On	£ 474. 5. 0 Percentage
WEST AUSTRALIA	Worth On	£ Percentage	23 Worth On	£ 80.11. 0 Percentage
TOTALS	Worth On	£ Percentage	293 Worth On	£ 1464. 6. 0 Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 15th. Oct. 1959.

15th. July. 1959. — RELEASE DATE

'THE DARKEN ROOM' — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth	£	80	Worth	£ 384. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51	Worth	£ 235.15. 0
		On	Percentage		On	Percentage
VICTORIA		Worth	£	95	Worth	£ 474. 5. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	23	Worth	£ 80.11. 0
		On	Percentage		On	Percentage
TOTALS		Worth	£	293	Worth	£ 1464. 6. 0
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 2nd. Oct. 1926.

11th. July, 1924. — RELEASE DATE

"HIS GARDEN GIRLS" — PRODUCTION

EXCHANGE	THIS WEEK				ACCUMULATIVE			
	No. of CONTRACTS		RENTALS		No. of CONTRACTS		RENTALS	
NEW SOUTH WALES		Worth	£		80	Worth	£	384. 7. 6
		On	Percentage			On	Percentage	
NEW ZEALAND		Worth	£		44	Worth	£	289. 7. 6
		On	Percentage			On	Percentage	
QUEENSLAND		Worth	£		51	Worth	£	235.15. 0
		On	Percentage			On	Percentage	
VICTORIA		Worth	£		95	Worth	£	474. 5. 0
		On	Percentage			On	Percentage	
WEST AUSTRALIA		Worth	£		23	Worth	£	80.11. 0
		On	Percentage			On	Percentage	
TOTALS		Worth	£		293	Worth	£	1464. 6. 0
		On	Percentage			On	Percentage	

United Artists (Aust...asia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"HIS HARBOR GOLF" (Name of Production) — Week Ending 15th Sept. 1926. 117

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL				FILM RENTAL Reported Week Ending
115.	Gaiety Picts.	Geelong.	Vic.		1	1	0	0		

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 18th. July, 1926.

11th. July, 1924.
RELEASE DATE

"HIS DARKER HELF"
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	80	Worth	£ 384. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51	Worth	£ 235.15. 0
		On	Percentage		On	Percentage
VICTORIA	1	Worth	£ 1. 0. 0	95	Worth	£ 476.10. 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	23	Worth	£ 80.11. 0
		On	Percentage		On	Percentage
TOTALS	1	Worth	£ 1. 0. 0	293	Worth	£ 1466.11. 0
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

#5

CONTRACTS TAKEN

Week Ending 25th. Sept. 1936.

11th. July, 1934.
RELEASE DATE

"HIS DARKER SELF"
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	80	Worth	£ 384. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51	Worth	£ 235.15. 0
		On	Percentage		On	Percentage
VICTORIA		Worth	£ 2. 5. 0 less	95	Worth	£ 474. 5 0
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	23	Worth	£ 80.11. 0
		On	Percentage		On	Percentage
TOTALS		Worth	£ 2. 5. 0 less	293	Worth	£ 1464. 6. 0
		On	Percentage		On	Percentage

Note. (Adjustments have been made on thisContracts Taken Report as per list of Amendments and Cancellations).

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 18th. July. 1925.

11th. July. 1925.
RELEASE DATE

"MIG HAMAR BALL"
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	80	Worth On	£ 354. 7. 6. Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6. Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£ 244.15. 0. Percentage
VICTORIA	1	Worth On	£ 1. 0. 0. Percentage	87	Worth On	£ 468.10. 0. Percentage
WEST AUSTRALIA		Worth On	£ Percentage	24	Worth On	£ 84.11. 0. Percentage
TOTALS	1	Worth On	£ 1. 0. 0.. Percentage	286	Worth On	£1471.11. 0. Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 17th. July, 1926.

11th. July, 1924.
RELEASE DATE

THE DANCER DELIGHT
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth	£	80	Worth	£ 384. 7. 6.
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51	Worth	£ 244.15. 0.
		On	Percentage		On	Percentage
VICTORIA		Worth	£	87	Worth	£ 468.10. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	24	Worth	£ 84.11. 0.
		On	Percentage		On	Percentage
TOTALS		Worth	£	286	Worth	£ 1471.11. 0.
		On	Percentage		On	Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

Sole Agent Sales
Name of Production

Week Ending 10th. July, 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of this Hire	RENTAL			FILM RENTAL Reported Week Ending
306	Mechanics	Beaufort	Vic.		1	1	0	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 11th. [illegible]. 1929.

11th. July, 1924.
RELEASE DATE

"[illegible] DARKER [illegible]"
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	80	Worth On	£ 384. 7. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£ 235.15. 0 Percentage
VICTORIA	2	Worth On	£ 2 Percentage	94	Worth On	£ 475.10. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£ 80.11. 0 Percentage
TOTALS	2	Worth On	£ 2 Percentage	292	Worth On	£ 1465.11. 0 Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS

THE DARKER SELF
(Name of Production)

Week Ending Sat. Sept. 1926 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL				FILM RENTAL Reported Week Ending
313	Hoytlake	Hoytlake	Vic.		1	1	0	0		
314	Edenhope	Edenhope	"		1	1	0	0		

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 4th September, 1926.

11th July, 1924.
RELEASE DATE

"HIS DARKER SELF"
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	80.	Worth	£ 334. 7. 6.
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51.	Worth	£ 235.15. 0.
		On	Percentage		On	Percentage
VICTORIA	1	Worth	£ 1. 0. 0.	92.	Worth	£ 473.10. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	23	Worth	£ 80.11. 0.
		On	Percentage		On	Percentage
TOTALS	1.	Worth	£ 1. 0. 0.	290.	Worth	£ 1463.11. 0.
		On	Percentage		On	Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS

"[illegible] DARKER [illegible]"
Name of Production

Week Ending 4th. Sept. 1964 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
312	Paramount	Forrest	Vic.		1	1	0	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 26th August 1926.

14th July 1924. RELEASE DATE

"HIS DARLING DOLLS" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth	£	80	Worth	£ 384. 7. 6
		On	Percentage		On	Percentage
NEW ZEALAND		Worth	£	44	Worth	£ 289. 7. 6.
		On	Percentage		On	Percentage
QUEENSLAND		Worth	£	51	Worth	£ 235.15. 0.
		On	Percentage		On	Percentage
VICTORIA		Worth	£	91.	Worth	£ 472.10. 0.
		On	Percentage		On	Percentage
WEST AUSTRALIA		Worth	£	23.	Worth	£ 80.11. 0.
		On	Percentage		On	Percentage
TOTALS		Worth	£	289.	Worth	£ 1462.11. 0.
		On	Percentage		On	Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 21st August, 1926.

11th July, 1924 RELEASE DATE — "BIG DARKER COLLEGE" PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES	Worth On	£ Percentage		80	Worth On	£ 384. 7. 6. Percentage
NEW ZEALAND	Worth On	£ Percentage		44	Worth On	£ 289. 7. 6. Percentage
QUEENSLAND	Worth On	£ Percentage		51	Worth On	£ 235.15. 0. Percentage
VICTORIA	Worth On	£ Percentage		91	Worth On	£ 472.10. 0. Percentage
WEST AUSTRALIA	Worth On	£ Percentage		23	Worth On	£ 80.11. 0. Percentage
TOTALS	Worth On	£ Percentage		289	Worth On	£ 1462.11. 0. Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending [illegible]

[illegible] RELEASE DATE

[illegible] PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	80	Worth On	£ 384. 7. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£ 235.15. 0 Percentage
VICTORIA	1	Worth On	£ 1. 0. 0 Percentage	91	Worth On	£ 472.10. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£ 80.11. 0 Percentage
TOTALS	1	Worth On	£ 1. 0. 0 Percentage	289	Worth On	£ 1462.11. 0 Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"MAN DARKER SELF"
(Name of Production)

Week Ending 14th August, 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
311.	Paramount.	Maffra.	Vic.		1	£1	0	0	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 7th August, 1926.

11th July, 1924
RELEASE DATE

'Silk Garter' series
PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		RENTALS	ACCUMULATIVE No. of CONTRACTS		RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	80	Worth On	£ 384 7 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289 7 6. Percentage
QUEENSLAND		Worth On	£ Percentage	51.	Worth On	£ 235.15. 0. Percentage
VICTORIA		Worth On	£ Percentage	90	Worth On	£ 471.10. 0. Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£ 80.11. 0. Percentage
TOTALS		Worth On	£ Percentage	288	Worth On	£ 1461.11. 0. Percentage

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN.

Week Ending 24th July, 1926.

11th July, 1924.	"ALL DARKER SELF."
RELEASE DATE	PRODUCTION

EXCHANGE	THIS WEEK						ACCUMULATIVE					
	No. of CONTRACTS		RENTALS				No. of CONTRACTS		RENTALS			
NEW SOUTH WALES		Worth	£				50	Worth	£	384	7	6
		On	Percentage					On	Percentage			
NEW ZEALAND		Worth	£				44	Worth	£	289	7	6
		On	Percentage					On	Percentage			
QUEENSLAND	1	Worth	£	1	0	0	52	Worth	£	245	15	0
		On	Percentage					On	Percentage			
VICTORIA	2	Worth	£	2	0	0	89	Worth	£	470	10	0
		On	Percentage					On	Percentage			
WEST AUSTRALIA		Worth	£				24	Worth	£	84	11	0
		On	Percentage					On	Percentage			
TOTALS	3	Worth	£	3	0	0	289	Worth	£	1474	11	0
		On	Percentage					On	Percentage			

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 31st July, 1926.

11th July, 1924. — RELEASE DATE

"HIS DARKER SELF" — PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES		Worth On	£ Percentage	80	Worth On	£ 384 7 6. Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6. Percentage
QUEENSLAND	1 less.	Worth On	£ 10 0 0 less. Percentage	51.	Worth On	£ 235 15 0 Percentage
VICTORIA	1	Worth On	£ 1 0 0 Percentage	90	Worth On	£ 471 10 0 Percentage
WEST AUSTRALIA	1 less.	Worth On	£ 4 0 0 less. Percentage	23.	Worth On	£ 80 11 0 Percentage
TOTALS	1 less	Worth On	£ 13 0 0 less Percentage	288	Worth On	£ 1461.11. 0 Percentage

Note. (Adjustments have been made on this Contracts Taken Report as per list of Amendments and Cancellations).

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

SHIRLEY TEMPLE
(Name of Production)

Week Ending 24th, July, 1936, 193

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
307	Galeny	Galeny	Q'ld.		1	1	0	0	
308	Drill Hall	Daylesford	Vic.		1	1	0	0	
309	Glen	Rutherglen	"		1	1	0	0	

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

HILO DARKER OSLPS
Name of Distributor

Week Ending 31st July, 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
510	Berriwillock	Berriwillock	Vic.		1	£1	-	-	

UNITED ARTISTS (AUSTRALASIA) LIMITED

CONTRACTS TAKEN

Week Ending 23rd. Oct. 1926.

11th. July 1924 RELEASE DATE

THIS DARKER SELES PRODUCTION

EXCHANGE	THIS WEEK No. of CONTRACTS		THIS WEEK RENTALS	ACCUMULATIVE No. of CONTRACTS		ACCUMULATIVE RENTALS
NEW SOUTH WALES	1	Worth On	£ 1. 0. 0 Percentage	81	Worth On	£ 385. 7. 6 Percentage
NEW ZEALAND		Worth On	£ Percentage	44	Worth On	£ 289. 7. 6 Percentage
QUEENSLAND		Worth On	£ Percentage	51	Worth On	£ 235.15. 0 Percentage
VICTORIA		Worth On	£ Percentage	95	Worth On	£ 474. 5. 0 Percentage
WEST AUSTRALIA		Worth On	£ Percentage	23	Worth On	£ 80.11. 0 Percentage
TOTALS	1	Worth On	£ 1. 0. 0 Percentage	294	Worth On	£ 1465. 6. 0 Percentage

United Artists (Australasia) Limited

TRANSMITTAL LIST OF CONTRACTS.

"THE DANCER DELF"
(Name of Production)

Week Ending 23rd. Oct. 1929. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL			FILM RENTAL Reported Week Ending
547	Imperial	Enmaville	N.S.W.		1	1	0	0	

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending Oct. 31st, 1925.

Statement of Account

with His Darker Self.

(PRODUCTION) ALL COUNTRIES

			¥	¥
Balance as per Report of Oct. 3rd *due* *to Producer.*				1380.92
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.				
Japan		% of ¥		
China	60	% of ¥ 276.53	165.92	
Philippine Is.		% of ¥		
India		% of ¥		
Strait Settlements		% of ¥		
D. E. I.		% of ¥		
				165.92
CHARGES & REMITTANCES.				
				1546.84

BALANCE DUE to PRODUCER: ¥ ¥ 1546.84

A. F. of M. 10-11-55

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT

China
(Exchange)

Sin Darker Self
(Name of Production)

Month Ending Oct. 31st, 1955

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture	Charge With	H. O. %
331-354	Chen Kwang	Peking	China	10/22-10/25	4	$ 276.55		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending Nov. 30th 192[illegible]

Statement of Account

with G. & H. Picts. Corp.,

His Darker Self, (PRODUCTION) ALL COUNTRIES

			¥	¥
Balance as per Report of Oct. 31st *due to* *Producer:*				1546.64
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.				
Japan		% of ¥		
China	60	% of ¥585.43	351.26	
Philippine Is.		% of ¥		
India		% of ¥		
Strait Settlements		% of ¥		
D. E. I.		% of ¥		
				351.26
CHARGES & REMITTANCES.				1898.10
11/9-Rem. $600.00			1424.33	
				1424.33
				473.77

BALANCE DUE ~~to~~ PRODUCER: ¥ ¥ 473.77

A. F. of M. Form 10-1-55

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT China

(Territory)

All Pictures Sold (Exclusive of Television)

Month Ending Nov. 25th 1936

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture	Charge Back	H. O. %
3-44-806	Empire	Tientsin	China	11/6-11/10	5	$600.45		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending Jan. 24 *1927* 6

Statement of Account

with G. & H. Lich. Corp.,

His Darker Self. ALL COUNTRIES

		¥	¥
Balance as per Report of Nov. 20, 1926 *due to Producer:*			473.77
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.			
Japan	60% of ¥ 450.00	270.00	
China	" % of ¥ 249.89	149.93	
Philippine Is.	% of ¥ 699.89		
India	% of ¥		
Strait Settlements	% of ¥		
D. E. I.	% of ¥		
CHARGES & REMITTANCES.			419.93
			893.70

BALANCE DUE to PRODUCER: ¥ ¥ 893.70

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

A. F. of M.

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT

Japan
(territory)

His Darling Self
(name of production)

Month Ending Jan. 1944 1943 6.

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental For Period	Charge Back	H.O. %
3-44-17	Yurakin Kan	Hakata	Japan	11/11-11/17	7	4270.00		
3-44-18	Denki Kan	Nagasaki	"	11/30	1	130.00		
						4400.00		

A. F. M. 1931 (7-1-31)

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT

China
(SCHEDULE)

The Dying Swan
(NAME OF PRODUCTION)

Month Ending June 1926 192 6

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture	Charge Back	H. O. T.
319-256	Kwang Ming	Tientsin	China	11/24	1	$ 159.69		

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending Jan. 30th, 1926.

Statement of Account

with G. & H. Film. Corp.,

His Darker Self.
(PRODUCTION)

ALL COUNTRIES

		¥	¥
Balance as per Report of Jan 31st *due to Producer:*			893.70
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.			
Japan	60 % of ¥ 160.-	96.00	
China	% of ¥		
Philippine Is.	% of ¥		
India	% of ¥		
Strait Settlements	% of ¥		
D. E. I.	% of ¥		
CHARGES & REMITTANCES.			
			96.-
			989.70
1/30 - Remittance. $350.-		779.94	779.94
			209.76

BALANCE DUE to PRODUCER: ¥ ¥ 209.76

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

A. F. of M. Form 10-1-62

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT Japan
(Exchange)

MAN RAISED GOLF
(Name of Production)

Month Ending Sept. 30th 194 6

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture	Charge Falls	U. C.
3-34-19	Sign Club	Guam	Japan	1/5-1/9	5	$160.00		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending Feb. 27th 192 6

Statement of Account

with G. & H. Lab. Corp.

"Star Dust" ALL COUNTRIES

			¥	¥
Balance as per Report of Jan. 30th *due* to *Producer:*				209.76
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.				
Japan	60 % of ¥	80.00	48.00	
China	% of ¥			
Philippine Is.	% of ¥			
India	% of ¥			
Strait Settlements	% of ¥			
D. E. I.	% of ¥			
CHARGES & REMITTANCES.				48.00
				257.76

BALANCE DUE to PRODUCER: ¥ ¥ 257.76

A. F. of M. (2-11-51)

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT — Japan
(Territory)

Gen. Douglas MacA. — (Name of Production)

Month Ending Feb. 27th **192** 6

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture	Charge Back	H. O. V.
3-34-60	Chuo Kan	Nagoya	Japan	1/26-1/3	7	600.00		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending April 3rd, 1926, 192

Statement of Account

with G. & G. Film. Corpn.

His Darker Self. (PRODUCTION) **ALL COUNTRIES**

Balance as per Report of Feb. 27th *due* to *Producer:*			¥	257.76
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.				
Japan 60 % of ¥ 170.-		102.-		
China % of ¥				
Philippine Is. % of ¥				
India % of ¥				
Strait Settlements % of ¥				
D. E. I. % of ¥				
CHARGES & REMITTANCES.				
			102.-	
			359.76	

BALANCE DUE to **PRODUCER:** ¥ ¥ 359.76

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT

Japan
(Exchange)

"THE DANCING GIRL"
(Name of Production)

Month Ending April 3rd 1926

Contract Number	Theatre	City	Country	Play Dates	Length of Run (Days)	Rental Per Picture	Charge Back	M.G. %
D-GX-GA	Ashiya Kan	Atsuta	Japan	3/11-3/17	7	$ 60.00		
D-GX-GX	Denki Kan	Sumazu	"	4/1-4/7	7	90.00		
						$170.00		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending May 1st 1926

Statement of Account

with Co & Mc Fist. Corp.,

(Producer's Name) "His Darker Self" ALL COUNTRIES

			¥
Balance as per Report of Apr. 30 *due* to *Producer:*			359.76
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.			
Japan	% of ¥		
China	% of ¥		
Philippine Is.	% of ¥		
India	% of ¥		
Strait Settlements	% of ¥		
D. E. I.	% of ¥		
CHARGES & REMITTANCES.			
			359.76

BALANCE DUE to PRODUCER: ¥ ¥359.76

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

KOBE.

Month Ending July 31st, 1935. *19*

Statement of Account

with G. & H. Dist. Corp'n,

HIS DARKER SELF (PRODUCTION) ALL COUNTRIES

				¥
Balance as per Report of May 29th, *due* to *Producer:*				174.91
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS.				
Japan	60 % of ¥	180.00	108.00	
China	% of ¥			
Philippine Is.	% of ¥			
India	% of ¥			
Strait Settlements	% of ¥			
D. E. I.	% of ¥			
CHARGES & REMITTANCES.				
				108.00
				282.91
7/3 - 60% cost of translation - Dutch titles for Java				50.67
				232.24

BALANCE DUE to PRODUCER: ¥ ¥ 232.24

A. F. M. 1936 22-5-36

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT Japan
(Territory)

"Sin Darker Self"
(Name of Production)

Month Ending July 3rd, 1936. 192

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental For Picture		Charge Film	H.O. V.
5-GE-86	Hichiki Kan	Okayama	Japan	6/10-6/16	7	$ 100	00		
5-GE-87	Denki Kan	Nagaoka	Japan	6/25-7/1	7	80	00		
						$ 180	00		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

TOKYO

MONTH ENDING July 31st, 1926.

STATEMENT OF ACCOUNT

With G.& H. Picture Corporation

His Darkey Self.

PRODUCTION COUNTRY

				¥		¥	
Balance as per Report of July 3rd, 1926 *due* to *Producer:*							232.24
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS							
Japan	60	% of Yen	21.00		12.60		
China		% of Yen					
P.I.		% of Yen					
India		% of Yen					
S.S.		% of Yen					
D.E.I.		% of Yen					
CHARGES AND REMITTANCES.							
							12.60
							244.84
BALANCE DUE to PRODUCER:				¥		¥	244.84

A. F. M. 1956 55-4-55

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT Japan
(EXCHANGE)

"His Darker Self" (NAME OF PRODUCTION) Month Ending July 31st, 1956 102

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture	Charge Back	H.O. %
S-GA-55	Bankoku Kan	Kobe	Japan	7/10-31	7	¥ 21.00		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

TOKYO

MONTH ENDING August 30th, 1926.

STATEMENT OF ACCOUNT

WITH G.& H. Picture Corporation

"HIS DARKEST HOUR" (PRODUCTION) , All Countries (COUNTRY) ,

				¥	¥
Balance as per Report of July 31st, 1926 *due* to *Producer:*					844.84
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS					
Japan		% of Yen			
China		% of Yen			
P.I.	60	% of Yen	1020.40	612.24	
India		% of Yen			
S.S.		% of Yen			
D.E.I.		% of Yen			
CHARGES AND REMITTANCES.					
					612.24
					857.08
8/28 - 60% Censors fee 1 print - S.S.				19.38	
8/28 - 60% Duty 1 print - D.E.I.				50.44	
8/28 - 60% Censors fee 1 print - D.E.I.				42.66	
					112.48
					744.60

BALANCE DUE to PRODUCER: ¥ ¥ 744.60

A. F. 10 1035 [illegible]

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT Manila
(Branch)

"His Darker Self" (Name of Production)

Month Ending August 5, 6th, 12th, 1935

Contract Number	Theatre	City	Country	Play Date	Length of Film (Days)	Rental Per Picture	Charge Full	H.O. %
S-GL-300	Lyric Ste.	Manila P.I. Ste.	Manila			Yen. 1020.40		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

TOKYO

MONTH ENDING October 2nd 1926.

STATEMENT OF ACCOUNT

With G. & H. Picture Corporation.

Mis Drake Self. (PRODUCTION) All Countries. (COUNTRY)

					¥		¥	
Balance as per Report of August 28th 1926. *due* to *Producer:*								744.60
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS								
Japan	60	% of Yen	40.00			24.00		
China	"	% of Yen	133.78			80.27		
P.I.		% of Yen						
India		% of Yen						
S.S.	"	% of Yen	58.85			35.31		
D.E.I.		% of Yen						
CHARGES AND REMITTANCES. 32.63								139.58
								884.18

BALANCE DUE to PRODUCER: ¥ ¥ 884.18

A. F. 26 1936 [illegible]

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT Japan
(EXCHANGE)

"HIS DARKER SELF"
(NAME OF PRODUCTION)

Month Ending October 2nd, 1936

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture			Charge Back	H.O. %
S-GX-29	Nishin Kan	Hiroshima	Japan	9/30-30	3	Yen.	40.	00		

A. F. of M. Form 52-65

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT J. H.
(Exchange)

"HIS DARKER SELF"
(Name of Production)

Month Ending October 2nd, 1936 193

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture			Charge Film	H.O. %
36X-400	Sang Heng Farm	Sendikaua	Borneo	8/25-34	5	Yen.	50	.55		

A. F. M. 1924 12-000

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT China
(Territory)

"HIS DARKER SELF" (Name of Production) Month Ending October 2nd, 1926.

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture	Charge Back	H.O. %
5-GE-260	Victoria Cinema	Hankow	China			Yen.133.76		

UNITED ARTISTS CORPORATION

HEADQUARTERS FOR THE FAR EAST

TOKYO

MONTH ENDING October 30th, 1926

STATEMENT OF ACCOUNT

With G. A H. Picture Corporation

"His Darker Self" — PRODUCTION

All Countries — COUNTRY

			¥	¥
Balance as per Report of October 2nd, 1926 *for*				884.18
PRODUCERS SHARE OF PLAYED AND EARNED RENTALS				
Japan	60 % of Yen	50.00	50.00	
China	" % of Yen			
P.I.	% of Yen			
India	% of Yen			
S.S.	" % of Yen	232.74	139.64	
D.E.I.	% of Yen	282.74		
				169.64
CHARGES AND REMITTANCES.				
				1053.82
10/12 - 60% Cost - 1 print - Saigon			146.21	
" 60% French Duty - 1 print - Saigon			18.96	
" 60% French - English Titles "			30.67	
10/30 - 60% Censors fee 1 print - Japan			2.80	198.64
				855.18

BALANCE DUE to PRODUCER: ¥ ¥ 855.18

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

A. F. M. 1932 55-1-00.

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT Japan.
(EXCHANGE)

"MIS DARKER SELF" — (NAME OF PRODUCTION)

Month Ending October 30th, 1928.

Contract Number	Theatre	City	Country	Play Date	Length of Run (Days)	Rental Per Picture			Charge Back	H.O. %
3-3E-28	Tokio Club	Asakusa, Tokio	Japan	10/15-21	7	Yen	80	.00		

A. F. M. 1936 10-6-36

UNITED ARTISTS CORPORATION

FILM RENTAL REPORT S. S.
(BRANCHES)

"HIS DARKER SELF"
(NAME OF PRODUCTION)

Month Ending October 30th, 1936

Contract Number	Theatre	City	Country	Play Date	Length of Film (Days)	Rental Per Picture	Charge Back	H.O. %
S-GX-401	Fathenskorn	Bangkok	Siam			Ten 69.82		
S-GX-402	Hongkong	"	"			69.82		
S-GX-403	Penang	"	"			46.55		
S-GX-404	Nazar Khasem	"	"			46.55		
						Ten 232.74		

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture His Darker Self *Month Ending* July 3rd, 192 6.

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Cont.	Rentals	Equiv. Japan Yen	No. of Cont.	Rentals	Equiv. Japanese Yen
JAPAN	3		180.-	26		9780.-
CHINA				11	M$ 3935.00	4451.72
PHILIPPINE ISLANDS				1	Ps.1000.00	1000.00
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL	3		¥ 180.-	38		¥ 15181.72

TOTAL JAPANESE YEN ¥ 15181.72

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"MIS DEMER SELS" (Distributor)

Japan. (Country)

Month Ending July 31st, 194 6.

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported to N.Y.
S-GX-25	Kobe	Sankoku Kan	7		105	
S-GX-26	Okayama	Hishiki Kan	7		Yen.100.00	
S-GX-27	Nagaoka	Denki Kan	7		60.00	

UNITED ARTISTS CORPORATION

OF THE FAR EAST

SALES

Picture Mis Decker Self *Month Ending* July 31st, 1926 *192*

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN			21.-	26		9751.-
CHINA	1	M$.150.-	150.-	12	M$.4085.-	4601.72
PHILIPPINE ISLANDS				1	Ps.1000.00	1000.00
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL	1		¥ 171.-	39		¥15352.72

TOTAL JAPANESE YEN ¥ 15352.72

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

" GIRL DANCER GIRL " (PRODUCTION) — Japan (COUNTRY)

Month Ending July 31st 1946

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported to N.Y.
S-22-SS	Kobe	Sankosu Zan	7	44 returns	Yen 21.00	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

[illegible] (PRODUCTION) China (COUNTRY)

Month Ending July 31st, 1926.

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported to N.Y.
S-CE-461	Chungking	German United Star Co.	7		$ 150.00	

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture His Darker self *Month Ending* August 26th, 1926 *1926*

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN				26		9731.-
CHINA	-3	Cr.M$1100.-	Cr.1100.-	9	M$.2985.-	3801.72
PHILIPPINE ISLANDS			20.40	1	Ps.1000.-	1020.40
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL	-3		¥Cr.1079.60	36		¥14273.12

TOTAL JAPANESE YEN ¥ 14273.12

EQUIV. IN U. S. GOLD $

@ EXCHANGE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

" HIS DARKER SELF "
(PRODUCTION)

China (COUNTRY)

Month Ending August 28th, 1926.

Contract No.	City	Theater	Length of run	Play Date	Rental	Reported To N. Y.
3-GX-500	Manila	Lyric		Ex.Aff.	Yen 50.40	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

" HIS DARKER SELF "
(PRODUCTION)

China (COUNTRY)

Month Ending ~~August 28th,~~ 192~~6.~~

Contract No.	City	Theater	Length of run	Play Date	Rental	Reported To N. Y.
3-GX-257	Tientsin	Three Castle Cin.	-	Flat - Cancell-ation	Yen 150.00	
3-GX-250	Hongkong & Canton	Coronet Etc.	-	"	750.00	
3-GX-251	Hongkong	Star	-	"	200.00	

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture His Darker Self. *Month Ending* October 2nd, 1926

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Contr.	Rentals	Equiv. Japan Yen	No. of Contr.	Rentals	Equiv. Japanese Yen
JAPAN	1		Gr.60.00	27		9691.00
CHINA			8.78	9	M$.2985.-	3510.50
PHILIPPINE ISLANDS				1	Ps.1000.-	1020.40
INDIA						
STRAIT SETTLEMENTS	1	S$.50.-	58.85	1	S$. 50.-	58.85
DUTCH EAST INDIES						
TOTAL	2		¥ 7.63	38		¥ 14280.75

TOTAL JAPANESE YEN ¥ 14280.75

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"HIS DARKEST HOUR" (Picture Title)

S.S. (Country)

Month Ending October 2nd, 1926

Contract No.	City	Theater	Length of Film	Play Date	Rental	Reported U.A.C.
S-GE-400	Sandakan	Sang Seng Paru		9/25-26	Yen. 58.85	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"HIS DARKEST HOUR" (PRODUCTION) — Ohio (COMPANY)

Month Ending October 2nd, 1926.

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported to N.Y.
S-GE-800	Hankow	Victoria Cinema		Sp.Diff.,	Yen 6.78	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"LES DANSES SALE" (Producer/Film) — Japan (Country)

Month Ending October 2nd, 1926.

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported to N.Y.
3-GL-88	Asakusa, Tokyo	Tokyo Club			Yen 50.00	
3-GL-89	Hiroshima	Hiochin Kan		9/28-30	40.00	
3-GL- 9	Kobe	Sannomiya		Cancellation	150.00	

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture "Mis Parker Sale" *Month Ending* October 30th, 1924

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN				27		9691.00
CHINA				9	M$.2985.-	3510.50
PHILIPPINE ISLANDS				1	Ps.1000.-	1020.40
INDIA						
STRAIT SETTLEMENTS	4	S$.200.-	232.74	5	S$. 250.-	291.59
DUTCH EAST INDIES						
TOTAL	4		¥ 232.74	42		¥14513.49

TOTAL JAPANESE YEN ¥ 14513.49

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"HIS DARKER SELF" — Straits Settlements (Territory)

(Production) — Month Ending 30th June 1932

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported U.A.C.
S-GX-401	Bangkok.	Pathumakorn	5		69.82	
S-GX-402	"	Hongkong.	5		69.82	
S-GX-403	"	Penang.	4		46.55	
S-GX-404	"	Sagor Khasem.	2		46.55	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

[illegible] [illegible]

[illegible] (Production)

Month Ending [illegible]

Contract No.	City	Theatre	Length of Run	Play Date	Rental	Reported U.A.C.
[illegible]	Houston	Avenue Wing	[illegible]	[illegible]	[illegible]	[illegible]

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

His Master's Voice (Production) — Japan (Country)

Month Ending June 30 1936

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported D.W.V.
3-32-17	Kokura	Yurai-Kan	7	12/11-12/17	$270.00	
3-32-18	Nagasaki	Denki-Kan	1	12/30	180.00	
3-32-4	Zebe	Asahi-Kan			1250.00	Can.

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture His Darker Self. *Month Ending* Jan. 2nd. 1926. *192*

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN	1		Cr.800.-	17		8640.-
CHINA			49.69	10	M$3810.00	4326.72
PHILIPPINE ISLANDS				1	Ps.1000.-	1000.-
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL	1		Cr.750.11 ¥	28		¥ 13966.72

TOTAL JAPANESE YEN ¥ 13966.72

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture [illegible] *Month Ending* Nov. 29th 192[illegible] 5

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN				16		9440.00
CHINA			135.43	10	M$3810.00	4276.83
PHILIPPINE ISLANDS				1	Ps.1000.00	1000.00
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL			¥ 135.43	27		¥ 14716.83

TOTAL JAPANESE YEN ¥ 14716.83

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture HIS DARKEST HOUR *Month Ending* June 30th 1926

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN	1		160.00	18		8800.00
CHINA				10	M$3010.00	4326.72
PHILIPPINE ISLANDS				1	Ps1000.00	1000.00
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL	1		¥ 160.00	29		¥ 14126.72

TOTAL JAPANESE YEN ¥ 14126.72

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture HIS BARGAIN GALE *Month Ending* Feb. 27th 1926

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN	1		80.00	19		6880.00
CHINA				10	M$3810.00	4326.72
PHILIPPINE ISLANDS				1	P$1000.00	1000.00
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL	1		¥ 80.00	30		¥ 14206.72

TOTAL JAPANESE YEN ¥ 14206.72

EQUIV. IN U. S. GOLD $

@ EXCHANGE

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

[illegible] (COUNTRY)

[illegible] (PRODUCTION)

Month Ending June 27th 193[illegible]

Contract No.	City	Theatre	Length of Run	Play Date	Rental	Reported To U.V.
3-24-20	[illegible]	Chase Kan	7		600.00	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

[illegible]
(PRODUCTION)

Month Ending [illegible] 19[illegible]

Contract No.	Title	Theatre	Length of Run	Play Date	Rental	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]		[illegible]	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"[illegible]" (PRODUCTION)

Japan (COUNTRY)

Month Ending April 30th 193 6.

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported to U.S.A.
J-UA-21	Nagoya	Ashiho Kan	7		$90.00	
J-UA-22	Kumasu	Denki Kan	7		90.00	
J-UA-23	Kobe	Asahi Kan	7		400.00	

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"HIS DARKEST HOUR" (Production)

China (Country)

Month Ending April 3rd 192 6.

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported to N.Y.
A-26-660	Hankow	Victoria	4		$125.00	

UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture HIS DARKER SIDE *Month Ending* April 3rd *19*26

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN	3		570.00	22		9450.00
CHINA	1	M$ 125.00	125.00	11	M$ 3935.00	4451.72
PHILIPPINE ISLANDS				1	Ps.1000.00	1000.00
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL	4		¥ 695.00	34		¥14901.72

TOTAL JAPANESE YEN ¥ 14901.72

EQUIV. IN U. S. GOLD $

@ EXCHANGE

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UNITED ARTISTS CORPORATION

OF THE FAR EAST

S A L E S

Picture Sis Darker Self *Month Ending* May 1st 1926

CONTRACTS-MONTHLY & ACCUMULATIVE

	THIS MONTH			ACCUMULATIVE		
COUNTRY	No. of Conts.	Rentals	Equiv. Japan Yen	No. of Conts.	Rentals	Equiv. Japanese Yen
JAPAN				22		9450.00
CHINA				11	M$ 3935.00	4451.72
PHILIPPINE ISLANDS				1	Ps.1000.00	1000.00
INDIA						
STRAIT SETTLEMENTS						
DUTCH EAST INDIES						
TOTAL			¥	34		¥ 14901.72

TOTAL JAPANESE YEN ¥ 14901.72

EQUIV. IN U. S. GOLD $

@ EXCHANGE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS CORPORATION

TRANSMITTAL LIST, CONTRACTS.

"THE DARING BRIDE"
(PRODUCTION)

Month Ending Aug 25th 1926

Contract No.	City	Theater	Length of Run	Play Date	Rental	Reported U.A.C.
A-22-24	Tokyo	Shibuya Kinema	7		$ 100.00	

96.

UNITED ARTISTS (AUSTRALASIA) LTD.

"MIS DARKER SEEN" ACCOUNT TO JAN. 2ND. 1926.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Dec. 26th. account	---	£731. 8. 11	Amount paid by Aust. Corp. as of Dec. 26th. account	---	£731. 8. 9
No film rentals reported for week ending Jan. 2nd.	---				
Total due Producer	---	£731. 8. 11	Total paid by Aust. Corp.	--	£731. 8. 9

Total due Producer	---	£731. 8. 11
Total paid by Aust. Corporation		731. 8. 9
Balance due Producer	---	£ 2

4

D. W. griffith collection
museum of modern art film library

77

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO JAN. 9TH. 1936.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Jan. 2nd. account ---	£731. 8. 11		Amount paid by Aust. Corp as of Jan. 2nd. account ---	£731. 8. 9	
70% share of film rentals for week ending Jan. 9th.	5. 5. 0				
Total due Producer ---	£736. 13. 11		Total paid by Aust. Corp. --	£731. 8. 9	

4

Total due Producer ---	£736 13. 11	
Total paid by Aust. Corporation	731. 8. 9	
Balance due Producer ---	£ 5. 5. 2	

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS DARKER SELF"
(Name of Production)

WEEK ENDING 9th. Jan. 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
271	Rio	West Wyalong	N.S.W.	Dec. 24	1	1	10	0
274	National	East Brunswick	Vic.	Jan. 2	1	1	0	0
37	Central	Bassendean	W.A.	Dec. 26	1	2	0	0
94	Cottesloe	Cottesloe	"	" 28	1	1	10	0
244	Criterion	Hikurangi	N.Z.	" 5	1	1	10	0
						7	10	0

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MUSEUM OF MODERN ART FILM LIBRARY

28

UNITED ARTISTS (AUSTRALASIA) LTD.

"MIS DARKER HELF" ACCOUNT TO JAN. 16th. 1936.

Due Producer		Paid by Aust. Corporation	
Amount due Producer as of Jan 9th account ---	£736.13.11	Amount paid by Aust. Corp. as of Jan 9th account ---	£731. 8. 9
70% share of film rentals for week ending Jan 16th	£12. 1. 6	Remitted by cable Feb 12th	£10. 0. 0
Total due Producer	£748.15. 5	Total paid by Aust. Corp.	£741. 8. 9

Total due Producer ----	£748.15. 5
Total paid by Aust. Corporation	£741. 8. 9
Balance due Producer	£7. 6. 8

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"MIS DARKER SELF" (Name of Production)

Week Ending 10th Jan. 1929.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
118	Empire	Toowoomba	Q'ld.	Jan. 6-8	3	16	0	0
272	Lyric	Gawler	Vic.	Dec. 31	1	1	5	0
						17	5	0

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19.

UNITED ARTISTS CORPORATION LTD.

"HIS DARKER SELF" ACCOUNT TO JAN. 23rd, 1926.

Due Producer		Paid By Aust. Corporation	
Amount due Producer as of Jan 16th account ---	£748.15. 5	Amount paid by Aust. Corp. as of Jan. 16th account ---	£741. 8. 9
70% share of film rentals for week ending Jan 23rd	£1. 4. 6	Remitted by cable Feb,19th	£10. 0. 0
Total due Producer	£749.19.11	Total paid by Aust. Corp.	£751. 8. 9

Total paid by Aust. Corporation	£751. 8. 9
Total due Producer ----	£749.19.11
Amount overpaid by Aust. Corp,	£1. 8.1 0

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"BIG BARKER GULF"
(Name of Production)

Week Ending [illegible] Jan. 1966. 19

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
275	Empire	Island Bay	N.Z.	Jan. 9	1	1	15	0

50.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO JAN. 30TH, 1946.

Due Producer		Paid by Aust. Corporation	
Amount due Producer as at Jan. 23rd account ---	£749.19.11	Amount paid by Aust. Corp. as of Jan. 23rd account ---	£751. 8. 9
70% share of film rentals for week ending Jan. 30th	£8.11. 6		
Total due Producer	£758.11. 5	Total paid by Aust. Corp.	£751. 8. 9

Total due Producer ----	£758.11. 5
Total paid by Aust. Corporation	£751. 8. 9
Balance due Producer	£7. 2. 8

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"HER DARKEST SELF"
(Name of Production)

Week Ending 30th. Jan. 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
860	Town Hall	Foxton	N.Z.	Dec. 31	1	1	5	0
5	St.Georges	Yarraville	Vic.	Jan. 11-13	3	6	10	0
190	Mansions	Warrnambool	"	Dec. 25	1	4	10	0
						12	5	0

81.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HER DARKEST HOUR" ACCOUNT TO FEB. 6TH. 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Jan. 30th. account ---	£758. 11. 5	Amount paid by Aust. Corp. as of Jan. 30th. account ---	£751. 8. 9
70% share of film rentals for week ending Feb. 6th.	17. 6		
Total due Producer --	£759. 8. 11	Total paid by Aust. Corp. --	£751. 8. 9

Total due Producer ---	£759. 8. 11	
Total paid by Aust. Corporation	751. 8. 9	
Balance due Producer --	£ 8. 0. 2	

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"HIS BARKER CELLS"
(Name of Production)

Week Ending 6th February 1926 ....192..

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Film Days	RENTAL		
263	Mechanics Hall	Burton	Vic.	Feb. 1st	1	£1	5	-

UNITED ARTISTS (AUSTRALASIA) LTD.

82.

'HIS DARKER SELF' ACCOUNT TO FEB. 13TH. 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Feb 6th. account ---	£759. 8. 11	Amount paid by Aust. Corp. as of Feb. 6th. account ---	£751. 8. 9
70% share of film rentals for week ending Feb. 13th.	2. 9. 0	Remitted by cable Mch. 15th.	10. 0. 0
Total due Producer ---	£761. 17. 11	Total paid by Aust. Corp. --	£761. 8. 9

Total due Producer	---	£761. 17. 11
Total paid by Aust. Corporation		761. 8. 9
Balance due Producer	---	£ 9. 2

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"BIG DANGER GULF"
(Name of Production)

Week Ending 13th February, 1926 19..

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
193	Royal	Willoughby	N.S.W.	Oct. 26th	1	3	10	-

83.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO FEB. 20TH., 1926.

Due Producer		Paid by Aust. Corporation	
Amount due Producer as of Feb. 13th., Account ----	£761.17.11.	Amount paid by Aust. Corp. as of Feb. 13th., Account .	£761. 8. 9.
70% share of film rentals for week end-ing Feb. 20th.	2. 2. 0.		
Total due Producer	£763.19.11.	Total paid by Aust. Corp.	£ 761 . 8. 9.

Total due Producer ---	££763. 19. 11..
Total paid by Aust. Corp.	£761. 8. 9.
Balance due Producer	£2. 11. 2.

4

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"HIS DARKER SELF"
(Name of Production)

Week Ending 20th February, 1926 ...192...

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
276	Imperial	Mortdale	N.S.W.	Feb. 15th	1	1	10	-
167	Healesville	Healesville	Vic.	Jan. 25th	1	1	10	-
						3	-	-

84.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO FEB. 27TH., 1926.

Due Producer		Paid by Aust. Corporation	
Amount due Producer as of Feb. 20th., account ----	£763. 19. 11.	Amount paid by Aust. Corp. as of Feb. 20th., account ---	£761. 8. 9.
70% share of film rentals for week ending Feb. 27th.	2. 19. 6.		
Total due Producer ----	£766. 19. 5.	Total paid by Aust. Corp.---	£761. 8. 9.

Total due Producer ----	£766. 19. 5.
Total paid by Aust.Corporation ---	£761. 8. 9.
Balance due Producer -----	£5. 10. 8.

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"HIS DARKER SELF"
(Name of Production)

Week Ending 27th. Feb. 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
278	Monarch	Muswellbrook	N.S.W.	Feb. 20	1	1	15	0
255	Everybodys	Nairne	S.A.	Jan. 26	1	2	10	0
						4	5	0

85.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS GARDEN HELP" ACCOUNT TO MARCH 6TH., 1926.

Due Producer		Paid by Aust. Corporation.	
Amount due Producer as of Feb. 27th., account ----	£766. 19. 5.	Amount paid by Aust. Corp. as of Feb. 27th., account ----	£761. 8. 9.
70% share of film rentals for week ending March 6th.,	37.19. 6.	Remitted by cable on April 6th.	50. 0. 0.
Total due Producer ----	£804. 18. 11.	Total paid by Aust, Corp. ---	£811. 8. 9.

Total paid by Aust. Corporation	£811. 8. 9.
Total due Producer ----	£804.18.11.
Amount overpaid by Aust. Corporation	£6. 9. 10.

4

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"HIS DARKER SELF"
(Name of Production)

Week Ending 8th. March, 1929. 192.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
22	Royal	Newcastle	N.S.W.	Aug. 28-29-30	3	50	0	0
290	His Majestys	Warwick	Q'ld.	Feb. 9	1	3	0	0
273	Institute	Kogill	Vic.	" 20	1	1	5	0
						54	5	0

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKEN SELF" ACCOUNT TO MARCH 13TH, 1936.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Mch. 6th. account	---	£804. 18. 11	Amount paid by Aust.Corp. as of Mch. 6th. account	---	£811. 8. 9
No film rentals reported for week ending Mch. 13th.	---				
Total due Producer	---	£804. 18. 11	Total paid by Aust. Corp.	--	£811. 8. 9

Total paid by Aust. Corporation		£811. 8. 9
Total due Producer	---	804. 18. 11
Amount overpaid by Aust Corp.	--	£ 6. 9. 10

87.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO MARCH 20TH, 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Mch. 13th. account ---	£804. 18. 11	Amount paid by Aust. Corp. as of Mch. 13th. account ---	£811. 8. 9
70% share of film rentals for week ending Mch. 20th.	3. 10. 0		
Total due Producer ---	£808. 8. 11	Total paid by Aust. Corp. --	£811. 8. 9

Total paid by Aust. Corporation	£811. 8. 9
Total due Producer ---	808. 8.11
Amount overpaid by Aust. Corp. ---	£ 2. 19.10

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UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

'HIS DARKER SELF'

(Name of Production.)

WEEK ENDING 29th. Mch. 1926.

Contract Number	THEATRE	CITY	STATE	FILM DATES	Length of Run Days	RENTAL		
253	Lyceum	Blackall	Q'ld.	Mch. 4	1	2	0	0
146	Mentone	Mentone	Vic.	Feb. 17	1	3	0	0
						5	0	0

88.

UNITED ARTISTS (AUSTRALASIA) LTD.

'HIS DARKER DELF' ACCOUNT TO MARCH 27TH., 1946.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Mar. 20th., account	-----	£808. 8. 11.	Amount paid by Aust. Corp. as of Mar. 20th., account	------	£811. 8. 9..
70% share of film rentals for week ending Mar. 27th.		7. 17. 6.			
Total due Producer	-----	£816. 6. 5.	Total paid by Aust. Corp.	-------	£811. 8. 9.

Total due Producer	-----	£816. 6. 5.
Total paid by Aust. Corporation		£811. 8. 9.
Balance due Producer	-----	£4. 17. 8.

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS DARKER SELF"
(Name of Production.)

WEEK ENDING 27TH. MARCH 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
95	Academy	Waihi	N.Z.	Feb. 27th.	1	3	0	0
277	Glen Afton	Glen Afton	"	Mch. 15th.	1	1	5	0
256	Capitol	Bendigo	Vic.	Nov. 19-21st.	3	7	0	0
						£11	5	0

89.

UNITED ARTISTS (AUSTRALASIA) LTD.

'HIS DARKER SELF' ACCOUNT TO APR. 3RD. 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Mch. 27th. account ----	£816. 6. 5	Amount paid by Aust. Corp. as of Mch. 27th. account ---	£811. 8. 9
No film rentals reported for week ending Apr. 3rd. --			
Total due Producer ---	£816. 6. 5	Total paid by Aust. Corp. --	£811. 8. 9

Total due Producer	---	£816. 6. 5
Total paid by Aust. Corporation		811. 8. 9
Balance due Producer	---	£ 4. 17. 8

5

90

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO APRIL 10TH., 1926.

Due Producer		Paid by Aust. Corporation.	
Amount due Producer as of Apr. 3rd., account -----	£816. 6. 5.	Amount paid by Aust. Corp. as of Apr. 3rd., account -----	£811. 8. 9.
		70% share of replacements 10/3.	7. 2.
70% share of film rentals for weekending Apr. 10th.	2.16. 0.	Remitted by cable on May 7th.	10. 0. 0.
Total due Producer -----	£819. 2. 5.	Total paid by Aust. Corp. ----	£821.15. 11.

Total paid by Aust. Corporation ---	£821.15.11.
Total due Producer ---	£819. 2. 5.
Amount overpaid by Aust. Corporation	£2. 13. 6.

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

'BIG DARKER GELF'

(Name of Production.)

WEEK ENDING 19th. APR. 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
264	Rotor	Sydney	N.S.W.	4th. 23-Apr.	5	4	0	0

91.

UNITED ARTISTS (AUSTRALASIA) LTD.

"MIS DARKIR SELF" ACCOUNT TO APRIL 17TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Account due Producer as of Apr.10th., account	----	£819. 2. 5.	Amount paid by Aust. Corp. as of Apr. 10th., account	----	£821.15.11.
70% share of film rentals for week ending Apr. 17th.		5.12. 0.			
Total due Producer	----	£824.14. 5.	Total paid by Aust. Corp.	---	£821.15.11.

Total due Producer	--- ---	£824.14. 5.
Total paid by Aust. Corporation	---	£821.15.11.
Balance due Producer	---	£2.18. 6.

4

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

(Name of Production) ERIC DARKER GOLFS

WEEK ENDING 17th. Apr. 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
64	Palace	Blenheim	N.Z.	Apr. 9-10	2	5	0	0
290	Empire	Dargeville	"	Mch. 23	1	1	10	0
252	Mechanics	Terang	Vic.	Apr 5	1	1	10	0
						8	0	0

492.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO APR. 24TH. 1929.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Apr. 17th. account ---	£824. 14. 5	Amount paid by Aust. Corp. as of Apr. 17th. account ---	£821. 15. 11
No film rentals reported for week ending Apr. 24th. ---			
Total due Producer --	£824. 14. 5	Total paid by Aust. Corp. --	£821. 15. 11

Total due Producer ---	£824. 14. 5
Total paid by Aust. Corporation	821. 15. 11
Balance due Producer ---	£ 2. 18. 6

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93.

UNITED ARTISTS (AUSTRALASIA) LTD.

'HIS DARKER SELF' ACCOUNT TO MAY 1st. 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Apr. 24th. account ---	£824. 14. 5	Amount paid by Aust. Corp. as of Apr. 24th. account ---	£821. 15. 11
No film rentals reported for week ending May 1st. ---			
Total due Producer ---	£824. 14. 5	Total paid by Aust. Corp. --	£821. 15. 11

Total due Producer	---	£824. 14. 5
Total paid by Aust. Corporation		821. 15. 11
Balance due Producer	---	£ 2. 18. 6

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94.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKEST HOUR" ACCOUNT TO MAY 8TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of May 1st., account	---	£824.14. 5.	Amount paid by Aust. Corp. as of May 1st., account	---	£821.15.11.
70% share of film rentals for week ending May 8th.		9. 2. 0.	Deduction on account N.S.W.Tax		9. 2. 0.
Total due Producer	---	£833.16. 5.	Total paid by Aust. Corp.	---	£830.17.11.

Total due Producer	---	£833.16. 5.
Total paid by Aust. Corporation		830.17.11.
Balance due Producer	---	£2. 18. 6.

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United Artists (Australasia) Limited

FILM RENTAL REPORT.

"HIS DARKER SELF"
(Name of Production)

Week Ending 9th. May, 1929. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
163	Royal	Longreach	Q'ld.	Apr. 3	1	3	0	0
64	Broadway	Elwood	Vic.	Not Shown	3	10	0	0
						13	0	0

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MUSEUM OF MODERN ART FILM LIBRARY

95.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER BELIEF" ACCOUNT TO MAY 15TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of May 8th., account	---	£833.16. 5.	Amount paid by Aust. Corp. as of May 8th., account	---	£830.17.11.
70% share of film rentals for week ending May 15th.		10. 3. 0.	Deduction on account N.S.W. Tax		10. 3. 0.
Total due Producer	---	£843.19. 5.	Total paid by Aust. Corp.	---	£841. 0.11.

Total due Producer	---	£843.19. 5.
Total paid by Aust. Corporation		841. 0.11.
Balance due Producer	---	£2. 18. 6.

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS DARKER SELF"

(Name of Production) WEEK ENDING 15th. May, 1939

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
72	Her Majestys	Ballarat	Vic.	May 3-5	3	14	10	0

96.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS MASTER'S VOICE" ACCOUNT TO MAY 22ND., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of May 15th., account	---	£843.19. 5.	Amount paid by Aust. Corp. as of May 15th., account	---	£841. 0.11.
70% share of film rentals for week ending May 22nd.		2. 2. 0.	Deduction on account N.S.W.Tax		2. 2. 0.
Total due Producer	---	£846. 1. 5.	Total paid by Aust. Corp.	---	£843. 2.11.

Total due Producer	---	£846. 1. 5.
Total paid by Aust. Corporation		843. 2.11.
Balance due Producer	----.	£2.18. 6.

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS DARKER SELF"

(Name of Production.) WEEK ENDING 22nd. MAY. 1926 19

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
17	Excelsis	Campsie	N.S.W.	Not Screened	1	3	0	0

97.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS BANKER BEIF" ACCOUNT TO MAY 29TH, 1926.

Due Producer.					Paid by Aust. Corporation.			
Amount due Producer as of May 22nd. -account	---	£846.	1.	5	Amount paid by Aust. Corp. as of May 22nd. account	---	£843.	2. 11
70% share of film rentals for week ending May 29th.		4.	4.	0	Deduction on account N.S.W. Tax		4.	4. 0
Total due Producer	---	£850.	5.	5	Total paid by Aust. Corp.	--	£847.	6. 11

Total due Producer	----	£850. 5. 5
Total paid by Aust. Corporation		847. 6.11
Balance due Producer	----	£ 2. 18.6

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"THE DARKER SELF"
(Name of Production.)

WEEK ENDING 23rd. May, 1926 ...

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
292	Sky	Tumut	N.S.W.	May 15th.	1	1	10	0
223	Drill Hall	Ararat	Vic.	" 17th.	1	1	10	0
282	J. Clancy	Touring	"	Mon. 20-23rd.	3	2	0	0
235	Mechanics	Beechus Marsh	"	May 19th.	1	1	0	0
						£5	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

98.

"HIS DARKER SELF" ACCOUNT TO JUNE 5TH. 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of May 29th. account ---	£850. 5. 5	Amount paid by Aust. Corp. as of May 29th. account ---	£847. 6. 11
70% share of film rentals for week ending June 5th.	5. 19. 0	Deduction on account N.S.W. Tax	5. 19. 0
Total due Producer ---	£856. 4. 5	Total paid by Aust. Corp. -	£853. 5. 11

Total due Producer	---	£856. 4. 5
Total paid by Aust. Corporation		853. 5. 11
Balance due Producer	---	£ 2. 18. 6

UNITED ARTISTS (MALAYSIA) LIMITED.

FILM RENTAL REPORT

"HAS DARKER HOLES"
(Name of Production.)

WEEK ENDING 5th. June, 1964.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
113	Civic	Invercargill	N.Z.	May 8-11	3	[illegible]	10	0

UNITED ARTISTS (AUSTRALASIA) LTD.

99.

"HER DARKEST HOUR" ACCOUNT TO JUNE 12TH, 1936.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of June 5th, account ---	£856. 4. 5	Amount paid by Aust. Corp. as of June 5th, account ---	£853. 5. 11
70% share of film rentals for week ending June 12th.	6. 2. 6	Deduction on account N.S.W. Tax	6. 2. 6
Total due Producer ---	£862. 6. 11	Total paid by Aust. Corp. --	£859. 8. 5

Total due Producer ---	£862. 6. 11
Total paid by Aust. Corporation	859. 8. 5
Balance due Producer ---	£ 2. 18. 6

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

(Name of Producer) ALAN HARDER GROUP

WEEK ENDING 12th. June, 1926

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
137	Fort	Port Melbourne	Vic.	June 1-2nd.	3	7	5	0
298	Public Hall	Cowwarr	"	" 8-9th.	2	1	10	0
						£ 8	15	0

UNITED ARTISTS (AUSTRALASIA) LTD

"HIS DARKER SELF" ACCOUNT TO JUNE 12TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of June 12th., account	---	£862. 6.11.	Amount paid by Aust. Corp. as of June 12th., account	---	£859. 8. 5.
No film rentals reported for week ending June 19th.					
Total due Producer	---	£862. 6.11.	Total paid by Aust. Corp.	---	£859. 8. 5.

Total due Producer	---	£862. 6.11.
Total paid by Aust. Corporation		859. 8. 5.
Balance due Producer	---	£ 2.18. 6.

101.

"HIS DARKER SELF" ACCOUNT TO JUNE 26TH, 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of June 19th. account ---	£862. 6. 11	Amount paid by Aust. Corp. as of June 19th. account ---	£859. 8. 5
70% share of film rentals for week ending June 26th.	1. 1. 0	Deduction on account N.S.W. Tax	1. 1. 0
Total due Producer ---	£863. 7. 11	Total paid by Aust. Corp. ---	£860. 9. 5

Total due Producer ---	£863. 7. 11
Total paid by Aust. Corporation	860. 9. 5
Balance due Producer ---	£ 2. 18. 6

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HER DARKER SELF"

(Name of Production.)

WEEK ENDING ...26th. June, 1926. 19..

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
302	York Street	Sale	Vic.	June 7	1	1	10	0

102.

"HIS DARKEST HOUR" ACCOUNT TO JULY 3RD. 1936.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of June 26th. account ---	£863. 7. 11	Amount paid by Aust. Corp. as of June 26th. account ---	£860. 9. 5
No film rentals reported for week ending July 3rd. ---			
Total due Producer ---	£863. 7. 11	Total paid by Aust. Corp. --	£860. 9. 5

Total due Producer	---	£863. 7. 11
Total paid by Aust. Corporation		860. 9. 5
Balance due Producer	---	£ 2. 18. 6

103

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO JULY 10TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of July 3rd., account	---	£863. 7.11.	Amount paid by Aust.Corp. as of July 3rd., account	---	£860. 9. 5.
70% share of film rentals for week ending July 10th.		14. 0.	Deduction on account of N.S.W. Tax		14. 0.
Total due Producer	---	£864. 1.11.	Total paid by Aust. Corp.	---	£861. 3. 5.

Total due Producer	---	£864. 1.11.
Total paid by Aust. Corporation		861. 3. 5.
Balance due Producer	---	£ 2.18. 6.

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS DARKER SELF"
(Name of Production.)

WEEK ENDING 19th. July, 1964.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
299	Colvins	Koo Koo Rup	Vic.	July 3rd.	1	1	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

104.

"HIS DARKER SELF" ACCOUNT TO JULY 17TH., 1926.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of July 10th., account.	---	£864. 1.11	Amount paid by Aust. Corp. as of July 10th., account.	---	£861. 3. 5
70% share of film rentals for week ending July 17th.	--	1.18. 6	Deduction on account N.S.W. Tax.		1.18. 6
Total due Producer	---	£866. 0. 5	Total paid by Aust. Corp.	---	£863. 1.11

Total due Producer	---	£866. 0. 5.
Total paid by Aust. Corporation.		863. 1.11
Balance due Producer	---	£ 2.18. 6

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

THE DARKER SELF
(Name of Production)

WEEK ENDING 17th. July, 1926. 19

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
234	Boomerang	Taree	N.S.W.	July 7th.	1	2	15	0

"HIS DARKER HELF" ACCOUNT TO JULY 24TH, 1926.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of July 17th., account	---	£866. 0. 5.	Amount paid by Aust. Corp. as of July 17th., account	---	£863. 1.11
No film rentals reported for week ending July 24th.					
Total due Producer	---	£866. 0. 5.	Total paid by Aust. Corp.		£863. 1.11

Total due Producer	---	£866. 0. 5.
Total paid by Aust. Corporation		863. 1.11
Balance due Producer	---	£ 2.18. 6

106.

UNITED ARTISTS (AUSTRALASIA) LTD.

'HIS DARKER SELF' ACCOUNT TO JULY 31st., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of July 24th., account	---	£866. 0. 5.	Amount paid by Aust. Corporation as of July 24th., account	---	£863. 1.11.
70% share of film rentals for week ending July 31st.		2.16. 0.	Deduction on account of N.S.W. Tax		2.16. 0.
Total due Producer	---	£868.16. 5.	Total paid by Aust. Corp.	---	£865.17.11.

Total due Producer	---	£868.16. 5.
Total paid by Aust.Corporation		865.17.11.
Balance due Producer	---	£ 2.18. 6.

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS DARKER SELF"

(Name of Production.)

WEEK ENDING 31st July, 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
79.	Burlington	Bathurst.	N.S.W.	July 22	1	4	-	-

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UNITED ARTISTS (AUSTRALASIA) LTD.

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"HIS DARKER SELF" ACCOUNT TO AUGUST 7TH, 1926.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of July 31st., account	---	£868.14. 5	Amount paid by Aust. Corp. as of July 31st. account	---	£865.17.11
70% share of film rentals for week ending Aug. 7th.		1. 8. 0	Deduction on account of N.S.W. Tax.		1. 8. 0
Total due Producer	---	£870. 4. 5			£867. 5.11

Total due Producer	---	£870. 4. 5
Total paid by Aust. Corporation.		867. 5.11
Balance due Producer	---	£ 2.18. 6

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

(Name of Production) ~~"HIS GARDEN GELF"~~ WEEK ENDING 7th August, 1928.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
248	Nepean	Penrith	N.S.W.	Apl. 30	1	42	-	-

108

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKEST HELP" ACCOUNT TO AUG. 14TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Aug. 7th., account	---	£870. 4. 5	Amount paid by Aust. Corp. as of Aug. 7th., account	---	£867. 5. 11
No film rentals reported for week ending Aug. 14th.					
Total due Producer	---	£870. 4. 5	Total paid by Aust. Corp.	---	£867. 5. 11

Total due Producer	---	£870. 4. 5
Total paid by Aust. Corporation		867. 5.11
Balance due Producer	---	£ 2.18. 6

109.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO AUG. 21ST., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Aug.14th., account	---	£870. 4. 5	Amount paid by Aust. Corp.as of Aug. 14th., account	---	£867. 5.11
70% share of film rentals for week ending Aug. 21st.		6.16. 6	Deduction on account of N.S.W. Tax		6.16. 6
Total due Producer	---	£877. 0. 11	Total paid by Aust. Corp.	---	£874. 2. 5

Total due Producer	---	£877. 0.11
Total paid by Aust. Corporation		874. 2. 5
Balance due Producer	---	£ 2.18. 6

United Artists (Australasia) Limited

FILM RENTAL REPORT.

"BIG DARKER BELLS"
(Name of Production)

Week Ending 21st. August, 1926 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
112	Princess	Goze	N.Z.	June 21st.	1	4	0	0
233	Palace	Petone	"	Aug. 9.10th.	2	4	0	0
140	Dandenong	Dandenong	Vic.	Not Shown	1	1	15	0
						£ 9	15	0

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UNITED ARTISTS (AUSTRALASIA) LTD

"HIS DARKER SELF" ACCOUNT TO AUG. 28TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Aug. 21st., account	---	£877. 0.11	Amount paid by Aust. Corp. as of Aug. 21st., account	---	£874. 2. 5
70% share of r rentals for week ending Aug. 28th.		14. 0	Deduction on account of N.S.W. Tax		14. 0
Total due Producer	---	£877.14.11	Total paid by Aust. Corp.	---	£874. 16. 5

Total due Producer	---	£877.14.11
Total paid by Aust. Corporation		874.16. 5
Balance due Producer	---	£ 2.18. 6

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United Artists (Australasia) Limited

FILM RENTAL REPORT.

"BIG DANGER [illegible]"
(Name of Production)

Week Ending 20th. August, 1920 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
201	Alexandra	Alexandra	Vic.	Aug.7th.	1	1	0	0

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UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO SEPT. 4TH, 1936.

Due Producer.			Paid by Aust. Corporation.		
Amount due Producer as of Aug. 28th. account ---	£877. 14. 11		Amount paid by Aust. Corp. as of Aug. 28th. account ---	£874. 16. 5	
70% share of film rentals for week ending Sept. 4th.	3. 10. 0		Deduction on account N.S.W. Tax	3. 10. 0	
Total due Producer --	£881. 4. 11		Total paid by Aust. Corp. --	£878. 6. 5	

Total due Producer ---	£881. 4. 11
Total paid by Aust. Corporation	878. 6. 5
Balance due Producer ---	£ 2. 18. 6

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United Artists (Australasia) Limited

FILM RENTAL REPORT.

"HIS DARKER SELF"

(Name of Production)

Week Ending 4th Sept. 1926. 192

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
293	Olympia	Rivverstone	S.A.S.	July 17.	1	1	15	0
3.	Arcadia.	Ascot.	Q'land.	Aug. 30.	1	2	0	0
254.	Foley.	Port Foley.	Vic.	" 17.	1	1	5	0
						5	0	0

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"HIS DARKER SELF" ACCOUNT TO SEPT. 11TH., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Sept. 4th., account	---	£881. 4.11	Amount paid by Aust. Corp. as of Sept. 4th., account	---	£878. 6. 5
70% share of film rentals for week ending Sept.11th.		1.15. 0	Deduction on account of N.S.W. Tax		1.15. 0
Total due Producer	---	£882. 19.11	Total paid by Aust. Corp.	---	£880. 1. 5

Total due Producer	---	£882. 19. 11
Total paid by Aust. Corporation		880. 1. 5.
Balance due Producer	---	£ 2. 18. 6

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS DARKER GUILT"

(Name of Production.)

WEEK ENDING 11th Sept. 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
239.	Stanley.	Townsville.	Q'land.	Sept. 4	1	2	10	0

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UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKEST HOUR" ACCOUNT TO SEPT. 16TH, 1936.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Sept. 11th. account ---	£882. 19. 11	Amount paid by Aust. Corp. as of Sept. 11th. account ---	£880. 1. 5
70% share of film rentals for week ending Sept. 15th.	47. 12. 0	Deduction on account N.S.W. Tax ---	5. 10. 4
		Remitted by cable Oct. 22nd.	50. 0. 0
Total due Producer ---	£930. 11. 11	Total paid by Aust. Corp. ---	£935. 11. 9

Total paid by Aust. Corporation	£935. 11. 9
Total due Producer ----	930. 11. 11
Amount overpaid by Aust. Corp. ---	£ 4. 19. 10

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

SHIP DARKER HELPS
(Name of Production)

WEEK ENDING 18th. Sept. 1936 (as)

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
85	Glenhuntly	Glenhuntly	Vic.	Not Shown	3	7	0	0
89	Camberwell	Camberwell	"	" "	3	7	10	0
90	Canterbury	Canterbury	"	" "	3	7	10	0
91	Essendon	Essendon	"	" "	3	7	10	0
97	Gaiety	Melbourne	"	" "	6	25	0	0
102	Palace	Glenferrie	"	" "	3	12	10	0
294	Tivoli	Ballan	"	" "	1	1	0.	0
						£68	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKEN SELF" ACCOUNT TO SEPT. 25TH, 1926.

Due Producer.		Paid by Aust. Corporation.	
Amount due Producer as of Sept. 18th. account -----	£930. 11. 11	Amount paid by Aust. Corp. as of Sept. 18th. account -----	£935. 11. 9
70% share of film rentals for week ending Sept. 25th.	14. 0	Deduction on account N.S.W. Tax	6. 2
Total due Producer ---	£931. 5. 11	Total paid by Aust. Corp. ---	£935. 17. 11

Total paid by Aust. Corporation	£935. 17. 11
Total due Producer -----	931. 5. 11
Amount overpaid by Aust Corp. —	£ 4. 12. 0

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"THE DANCE GIRL"
(Name of Production)

WEEK ENDING 25th.Sept. 1926 19

Contract Number	THEATRE	CITY	STATE	FLAT DATES	Length of Run Days	RENTAL		
250	Strand	Yarram	Vic.	Sept.11th.	1	1	0	0

115

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO OCT. 2ND., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Sept. 25th., account	---	£931. 5.11	Amount paid by Aust. Corp. as of Sept. 25th., account	---	£935.17.11
70% share of film rentals for week ending Oct. 2nd.		1.15. 0			
Total due Producer	---	£933. 0.11	Total paid by Aust. Corp.	---	£935.17.11

Total paid by Aust. Corporation. £935.17.11
Total due Producer --- 933. 0.11

Amount overpaid by Aust. Corporation £2.17. 0

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HAS DARKER SELF"

(Name of Production.)

WEEK ENDING 2nd. Oct. 1926. 193

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
165	Royal	Quirindi	N.S.W.	Sept. 21	1	2	10	0

D. W. GRIFFITH COLLECTION
MODERN ART FILM LIBRARY

116

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO OCT. 9TH., 1936.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Oct. 2nd., account	---	£933. 0. 11	Amount paid by Aust. Corp. as of Oct. 2nd., account	---	£935.17.11
No film rentals reported for week ending Oct. 9th.					
Total due Producer	---	£933. 0.11	Total paid by Aust.Corp.	---	£935.17.11

Total paid by Aust.Corporation		£935.17.11
Total due Producer	---	£933. 0.11
Amount overpaid by Aust.Corporation		£ 2.17. 0

117.

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO OCT. 16TH., 1926.

Due Producer		Paid by Aust. Corporation.	
Amount due Producer as of Oct. 9th., account ---	£933. 0. 11	Amount paid by Aust. Corp. as of Oct. 9th., account ---	£935.17. 11
No film rentals reported for week ending Oct. 16th.			
Total due Producer ---	£933. 0. 11	Total paid by Aust. Corp. ---	£935.17.11

Total paid by Aust. Corporation	£935.17.11
Total due Producer ---	933. 0.11
Amount overpaid by Aust. Corp.	£ 2.17. 0

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

118

UNITED ARTISTS (AUSTRALASIA) LTD.

"HIS DARKER SELF" ACCOUNT TO OCT. 23RD., 1926.

Due Producer			Paid by Aust. Corporation.		
Amount due Producer as of Oct. 16th., account	---	£933. 0.11	Amount paid by Aust. Corp. as of Oct. 16th., account	---	£935.17.11
70% share of film rentals for week ending Oct. 23rd.		17. 6			
Total due Producer	---	£933.18. 5	Total paid by Aust. Corp.	---	£935.17.11

Total paid by Aust. Corporation		£935.17.11
Total due Producer	---	933.18. 5
Amount overpaid by Aust. Corporation		£1.19. 6

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

"HIS MASTER'S GOLF"
(Name of Picture)

WEEK ENDING 23rd. Oct. 1926.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
257	Paramount	Beechworth	Vic.	Oct. 9th.	1	1	5	0

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS (AUST.) LTD.

"HIS DARKER SELF" ACCOUNT TO OCT. 30th, 1926

Due Producer		Paid by Aust. Corporation	
Amount due Producer as of Oct. 23 account	£ 933. 14. 5.	Amount paid by Aust. Corp. as of Oct. 23rd account	£935. 17. 11.
70% share of film rentals for week ending Oct. 30th	14. 0.	70% share of replacements 5/6	3. 10.
		Deduction on account of N.S.W. Tax	6. 9.
Total due Producer	£ 934. 12. 5.	Total paid by Aust. Corp.	£ 936. 10. 6.

Total paid by Aust. Corporation	£936. 10. 6.
Total due Producer	934. 12. 5.
Amount overpaid by Aust.Corp.	£ 1. 18. 1.

UNITED ARTISTS (AUST.) LTD.

FILM RENTAL REPORT

HIS DARKER SELF

Week Ending October 30th, 1926

Cont.#	Theatre	City	State	Play Dates	Run	Rental
280	Mildip	Mildip	Vic.	Oct. 23rd	1	1. 0. 0.

120.

UNITED ARTISTS (AUST) LTD.

"HIS DARKER SELF" ACCOUNT TO NOV. 6th, 1926

Due Producer		Paid by Aust. Corporation	
Amount due Producer as of Oct. 30th account	£ 934. 12. 5.	Amount paid by Aust. Corp. as of Oct. 30th account	£ 936. 10. 6.
No film rentals reported for week ending Nov. 6th			
Total due Producer	£ 934. 12. 5.	Total paid by Aust. Corp.	£ 936. 10. 6.

Total paid by Aust. Corp.	£936. 10. 6.
Total due Producer	934. 12. 5.
Amount overpaid by Aust Corp.	£ 1. 18. 1.

GENERAL FUNDS USED IN PROPERTY ACQUIRED

Amount Borrowed From Motion Picture Capital Corporation		$41,600.00
Less Amount Appropriated on Sale of Orienta Point	$5,308.68	
Less Amount Appropriated from Sale of 50 Acres	2,295.15	
	$7,603.83	7,603.83
Net General Funds Used		$34,196.17

SALE OF ORIENTA POINT

Cash Received		$120,000.00
Mortgage Paid	$67,500.00	
" "	50,000.00	117,500.00
	Balance Appropriated	$ 2,500.00

Money Borrowed From M. P. Capital Corp.		38,000.00
Interest on Mtg. Paid	$10,325.90	
Taxes Paid	16,776.03	
State Tax Paid - 1924	8,768.16	
" " " - 1925	2,525.77	38,395.86
		$ 395.86
	Plus Tax Refund	$ 1,204.54
	Balance Appropriated	$ 808.68

Total Appropriated

$2,500.00
808.68

$3,308.68

SALE OF 20-ACRE PROPERTY

E. Erb

Mortgage		$10,000.00
Interest on Mortgage	½ - 10/14 @ 10% 9 mo. - 15 days	786.11
		$10,786.11

Taxes

Town and School - 1924		670.46
Village	$666.99 Assessment 58.62 Interest 33.35 Fees	758.96
Town - 1925		518.41
School - 1925		565.81
Village - 1925		611.10
		$13,704.85

Received on Property	$18,000.00
Expenses Paid	13,704.85
Balance Appropriated	$ 4,295.15

	"Source"	"Orphan"	"Cost"
Story	37,565 -	95,000 -	
Scenario	302,492	134,631	
Titles	200,000 -	122,000 -	
Direction (1st Dirct.) Director Director	4115556		
Acting - Ray.	11986140	26103782	
Stars	56271 -		
Shadrake	3345008	6213759	
Sets	14080673	16174940	
Locations	152946	1000002	
Lights Storm effect.	5152046	(see)	
Hall method	5060242	93790	
Misc. Expense	229986	703731	
Special Film	10959		
Negative and Sample Print	5066379	6670362	
Titles and Inserts	871 -	193360	
Overhead. 8681468			
H.O. 200000	10681468	5365286	
	92361975	84501023	

Character vs. Plot.

By D. W. Griffith.

My experience as a motion picture director has convinced me that characters are the basis of photoplays. Stories are secondary.

I don't think it is possible to construct a new plot. Literature has consumed every conceivable situation. Themes vary, but the elements of interest are all tucked up in the characters.

Varieties of human beings are innumerable. They may be capable of exciting, amusing or disgusting. Choose them carefully, develop your situations around them and you have a story. Begin with the situations and try to fit the characters to them and you are off to a bad start.

Perhaps a concrete example will best illustrate what I am driving at. When I first read Edwin Balmer's story, "That Girls Girl," which I recently produced as my initial Paramount picture it seemed like a series of situations. I could see the pictorial possibilities of these, but the characters seemed jumbled, they lacked clarity of outline.

I reread it and then read it again. I worked with Paul Schofield, who made the screen treatment of it. The theme finally worked itself out in my mind as a conflict between stern justice, as typified by the district attorney, and human nature, as typified by the moulder's model, the jazz leader and the gangster-hunting girl. But individuals have to be something more than types; they must be distinctly interesting.

It seemed to me that the girl was a remarkable figure, the daughter of a no-good, dead-beat father, working hard for a bare living and craving the hazy excitement surrounding her in Chicago, and yet with a strength of fibre that led her out of her environment. She gropes her way out with an instinct for fine things. Her conversation with the statue of Lincoln is symbolic of her faith in a kindly power that will guide things aright; her loyalty to the weak, egotistic jazz leader has a sacrificial quality, and her love for the district attorney is deep and fine. It conquers the austere spirit that would reform the world single-handed.

In the background I could see the lovable old rascal of a father, too weak to earn an honest living but with a Micawber-like humor that could polish off the rough edges of life with laughter.

I had to visualize these characters in sharp outlines before I could begin to weave them into a story of law-breaking, murder, intrigue and jazz-mad pleasure. The process of reproducing them in pictures could not have been completely outlined in advance. I meet my problems as I proceed. I live with my people; they help me in working out details.

Critics may question the desirability of buying stories and using their titles if they are to be radically changed, but I will disagree with them. The author furnished the idea; he deserves credit for it. But the job of the motion picture director is to try to develop it pictorially by means of its chief characters.

File 1926 GEN.

G. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Thursday

Dear Mr. Griffith -

When you have time I wish you would come to see the play I am in - "If I Were Rich". We are moving to the Eltinge Theatre on Monday the eighteenth.

I would like you to see my work, and I hope to be fortunate enough to receive your direction some day.

I shall have the tickets at the box-office for you any time you say.

Respectfully

Frank Donnelly

Room 513

"SORROWS OF SATAN" - DAILY PRODUCTION REPORTS, 1926

NOT IN CHROLOGICAL ORDER

PROD. NO. [illegible] Sorrows of Satan
PROD. NAME
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN Fishback
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 1/27/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR HERE	RECEIVED	OUT SUNDRIES
Carol Dempster					
Ivan Lebedeff					
1 Extra (Alice Lakley)					
Rehearsed at Zeon's Shop Zenos					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME 9:00 AM
WEATHER
NO. DAYS TO DATE 45
CAMERA DAYS TO DATE 41
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	RECALL FOR WORK	WORKING	NOT WORKING
Carol Dempster				X	
Adolphe Menjou				X	
Ricardo Cortez				X	
Jean Ishoboff					X
Marcia Harris					X
Igu deFutti				X	
Lawrence D'Orsay				X	
Ed. Roman)					X
Jack Hopkins (					X
Felix Fredini)					X
Dorothy Hughes)				X	
Nadine Platt (				X	
Clifford Holland)				X	
3 Musicians				X	
12 Students from School working: C.Blackton, R. Andrews, I. Hartley, C. Buchanan, M. Palmer, I. Gray, E. Kenvin, T. Todd, D. Hourse, J. Morgan J. Dunn, M. Harris-					
137 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	12
STILLS TOTAL	277
SCENES	SCRIPT / ADDED
NO. IN PICTURE	
NO. TO DATE	782
NO. TODAY	33
TOTAL	815
BALANCE	

WORKING TIME	
STARTED	9:00 AM
FINISHED	6:00 PM

REMARKS

E. C. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24815 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO. [illegible]
SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
[illegible]		X		X	
[illegible]		X		X	

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	430
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	5	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED 12:45 PM	
FINISHED 4:30 PM	

REMARKS

Retakes of Miss Dempster and Tests of Shadow effects-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR TODAY	WORKED	NOT WORKING
Gogol Pospukov		X		X	
Ivan Lebedeff		X		X	
[illegible]		X		X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	1090
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1054	
NO. TODAY	7	
TOTAL	1061	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 5:15 PM	

REMARKS

PICTURE COMPLETED

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 126
CAMERA DAYS TO DATE 103
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster			X		X
Ivan Lebedeff			X		X
8 Chaticas (Contract)			X		X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	654000
TODAY'S FOOTAGE	-
TOTAL FOOTAGE	654000

STILLS	
STILLS TODAY	-
STILLS TOTAL	625

SCENES	CREDIT	ADDED
NO. IN PICTURE		
NO. TO DATE	1860	
NO. TODAY	-	
TOTAL	1860	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working - Mr. Griffith at Court-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 15, 1926 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 171
CAMERA DAYS TO DATE 164
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKED	NOT WORKING
Gogol Dempster				X	
Ivan Lebedoff					X
[illegible]		X		X	

FOOTAGE	
PREVIOUS TOTAL	65000
TODAY'S FOOTAGE	0045
TOTAL FOOTAGE	65045

STILLS	
STILLS TODAY	
STILLS TOTAL	65

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY	6	
TOTAL	1656	
BALANCE		

WORKING TIME	
STARTED	2:30 PM
FINISHED	6:30 PM

REMARKS

EDIE BYRNES

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTS [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster				X	
Ivan Lebedoff				X	
[illegible]				X	
Dorothy Duchess	(Contract)	X		X	
[illegible]				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:00 PM	

REMARKS

EDIE BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 9/8/[illegible]

SET OR LOC. Glass Room — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE Sept. 23, 1920 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 160
CAMERA DAYS TO DATE 108
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Gerald Pomphrey				X	
Ivan Lebedoff				X	
3 Musicians				X	
Dorothy Bush as flowergirl				X	
4 Dancers				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	2670
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	SCENES
NO. IN PICTURE		
NO. TO DATE	1810	
NO. TODAY	10	
TOTAL	1820	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 5:30 PM	

REMARKS

EDDIE BYRNS

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKED	NOT WORKED
Cecil Dampier				X	
Minerva Coyne		X		X	
Ivan Lebedoff				X	
G Gustiana				X	
Jeanne Morgan (Contract)				X	
1 Extra				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	COVER
NO. IN PICTURE		
NO. TO DATE	1010	
NO. TODAY	7	
TOTAL	1015	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:30 PM	

REMARKS

EDDIE BYRNES.

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/8/26

SET OR LOC. Gaspard Room — SET NO.
SET OR LOC. [illegible] — SET NO.
SET OR LOC. Shadow Effects — SET NO.

DATE June 9, 1926 19
REPORTING TIME 10 AM
WEATHER
NO. DAYS TO DATE 366
CAMERA DAYS TO DATE 360
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Gogol Gaspard			X		X
Rhonda Gaston				X	
Ivan Lebedoff					X
S Maidana				X	
Robert Andrews (Contract)				X	
Thelma Todd "				X	
S Ratzus				X	

FOOTAGE		
PREVIOUS TOTAL	[illegible]	
TODAY'S FOOTAGE	2560	
TOTAL FOOTAGE	[illegible]	
STILLS		
STILLS TODAY	-	
STILLS TOTAL	600	
SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY	1006	
TOTAL	12	
BALANCE	1018	

WORKING TIME

STARTED 10:00 AM
FINISHED 7:50 PM

REMARKS

EDDIE BYRNES-
(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO No. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE September 9, 1926 19
REPORTING TIME 10:00 AM
WEATHER
NO. DAYS TO DATE 166
CAMERA DAYS TO DATE 98
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	REPORTS	DEC REPORTS
Gurli Rasmussen				X	
Ricardo Cortez				X	
Ivan Lebedoff					X
S Hurt dam				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	54766
TODAY'S FOOTAGE	1140
TOTAL FOOTAGE	55906

STILLS	
STILLS TODAY	
STILLS TOTAL	635

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE	1800	
NO. TODAY	6	
TOTAL	1806	
BALANCE		

WORKING TIME	
STARTED 10:00 AM	
FINISHED 3:40 PM	

REMARKS

EDDIE BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 9/4/26

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.

DATE [illegible] 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 164
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PHONE	CALLED FOR WEEK	WORKING	NOT WORKING
Carol Dempster					4
Claude Gorton				4	
Ivan Lebedoff					4
9 Mothers				5	
50 Extras				5	
2 Boys from School (Contract) Max Harris, Max Morgan				4	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	53935
TODAY'S FOOTAGE	5470
TOTAL FOOTAGE	54705

STILLS	
STILLS TODAY	
STILLS TOTAL	475

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1786	
NO. TODAY	14	
TOTAL	1800	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:30 PM

REMARKS

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. START [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926
REPORTING TIME
WEATHER
NO. DAYS TO DATE 163
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURE	CALLED FOR WORK	WORKED	NOT WORKED
Carol Dempster					X
Ivan Lebedeff					X
Maurice Costello				X	
3 Musicians (Contract)				X	
3 Extras from School (Miss Harris, Miss Dunn, Miss Bergman)				X	
4 Extras					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	-
STILLS TOTAL	[illegible]

SCENES	SCENES	ADDED
NO. IN PICTURE		
NO. TO DATE	1782	
NO. TODAY	14	
TOTAL	1796	
BALANCE		

WORKING TIME	
STARTED 9:45 AM	
FINISHED 6:00 PM	

REMARKS

EDDIE BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 5/3/26

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE July 2, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					X
Ricardo Cortez				X	
Ivan Lebedoff					X
S Hudkins				X	
S Hatton				X	
S from School (Contract) Miss Harris, Miss Dunn-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	11	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:30 PM	

REMARKS

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR DAILY	WORKING	NOT WORKING
Count Sergeiev				X	
Ivan Sokoloff			X		X
[illegible] (Contract)				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	53070
TODAY'S FOOTAGE	820
TOTAL FOOTAGE	53890

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES		
	SCENES	ACTS
NO. IN PICTURE		
NO. TO DATE	1766	
NO. TODAY	6	
TOTAL	1772	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:00 PM

REMARKS

EDDIE BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING [illegible] 1, 1926
WEATHER [illegible]
NO. DAYS TO DATE 160
CAMERA DAYS TO DATE 98
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	WORKING	NOT WORKING
Carol Dempster				4	
Ivan Lebedeff				4	
S Hardman (Contract)				1	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	607350
TODAY'S FOOTAGE	550
TOTAL FOOTAGE	607900

STILLS	
STILLS TODAY	
STILLS TOTAL	425

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1759	
NO. TODAY	7	
TOTAL	1766	
BALANCE		

WORKING TIME	
STARTED 10:00 AM	
FINISHED 6:30 PM	

REMARKS

EDDIE BYRNES
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN
PROD. STARTED 5/1/[illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 31, 1926 19
REPORTING TIME 10:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE 94
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster				X	
Ivan Lebedeff				X	
S Montgomery (Contract)				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	-
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	688

SCENES	SCRIPT	CODES
NO. IN PICTURE		
NO. TO DATE	1759	
NO. TODAY	-	
TOTAL	1759	
BALANCE		

WORKING TIME	
STARTED	10:30 AM
FINISHED	7:15 PM

REMARKS

Rehearsing for added scenes-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN G. FIELDING
PROD. STARTED 3/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 30, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 168
CAMERA DAYS TO DATE 96
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR DATE	REPORTS	DEC. ADDRESS
Carol Dempster					2

FOOTAGE	
PREVIOUS TOTAL	607330
TODAY'S FOOTAGE	-
TOTAL FOOTAGE	607330

STILLS	
STILLS TODAY	
STILLS TOTAL	625

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1759	
NO. TODAY	-	
TOTAL	1759	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR HERE	WORKED	DOC WORKED
[illegible]					[illegible]

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH [illegible]

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Guest Speaker					4

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1700	
NO. TODAY	-	
TOTAL	1700	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REHEARSED	CALLED FOR TIME	WORKING	DEC. WORKING
[illegible]					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	REGULAR	OVERTIME
NO. IN PICTURE		
NO. TO DATE	1759	
NO. TODAY		
TOTAL	1759	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 25, 1926
REPORTING TIME
WEATHER
NO. DAYS TO DATE 154
CAMERA DAYS TO DATE 94
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISMISSED	CALLED FOR TODAY	WORKING	NOT WORKING
Carol Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	625

SCENES	SCRIPT	ACCTG
NO. IN PICTURE		
NO. TO DATE	1759	
NO. TODAY		
TOTAL	1759	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING

RIDIE BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1759	
NO. TODAY		
TOTAL	1759	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING

EDDIE BYRNES-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. S. [illegible]
STAR
CAMERAMAN H. [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1916 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE 94
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR TODAY	REPORTED	DEC. DESCRIPTION
[illegible]					2

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	ARCHES
NO. IN PICTURE		
NO. TO DATE	1759	
NO. TODAY	----	
TOTAL	1759	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 153
CAMERA DAYS TO DATE 94
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PICKED	CALLED FOR HERE	WORKING	OUT WORKING
David Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	488

SCENES	SCENES	ACTORS
NO. IN PICTURE		
NO. TO DATE	1760	
NO. TODAY		
TOTAL	1760	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 5/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 26, 1926
REPORTING TIME
WEATHER
NO. DAYS TO DATE 150
CAMERA DAYS TO DATE 24
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	WORKING	NOT WORKING
[illegible]					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	500
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1750	
NO. TODAY	[illegible]	
TOTAL	1750	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

H. Fischbeck workong on shadow effects-

EDDIE BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME 10:15
WEATHER
NO. DAYS TO DATE 149
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIRSTDAY	CALLED FOR TODAY	WORKING	NOT WORKING
[illegible]				X	
[illegible]				X	

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SERIAL	SCENES
NO. IN PICTURE		
NO. TO DATE	1752	
NO. TODAY	7	
TOTAL	1759	
BALANCE		

WORKING TIME	
STARTED 10:00 AM	
FINISHED 5:00 PM	

REMARKS

EDDIE SYMES-

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISCHARGE	CALLED FOR WEEK	REQUIRED	NOT REQUIRED
[illegible]				[illegible]	
[illegible]				[illegible]	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	CUTTER
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	[illegible]
FINISHED	7:45 PM

REMARKS

EDDIE [illegible]

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 142
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR "GOOD"	SCENERS	NOT SCENERS
[illegible]				[illegible]	
[illegible]				[illegible]	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	SCENES
NO. IN PICTURE	1730	
NO. TO DATE	9	
NO. TODAY		
TOTAL	1741	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:10 PM

REMARKS

EDDIE BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926
REPORTING TIME 10:30 AM
WEATHER
NO. DAYS TO DATE 14
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKED	NOT WORKED
[illegible]				E	
[illegible]		E		E	
E [illegible]				E	
E [illegible]				E	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	1700
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	SHOOT
NO. IN PICTURE		
NO. TO DATE	17[illegible]	
NO. TODAY	11	
TOTAL	17[illegible]	
BALANCE		

WORKING TIME	
STARTED 10:30 AM	
FINISHED 4:45 PM	

REMARKS

E. G. BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 14, 1916 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DATE TO DATE [illegible]
CAMERA DATE EST. TO FINISH

NAME	CHARACTER	FOREGROUND	COLLAR FOR BAND	BACKGROUND	NOT WORKING
Curt Dewdrop					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	517440
TODAY'S FOOTAGE	
TOTAL FOOTAGE	517440

STILLS	
STILLS TODAY	
STILLS TOTAL	618

SCENES	DEBIT	CREDIT
NO. IN PICTURE		
NO. TO DATE	1772	
NO. TODAY		
TOTAL	1772	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	REQUIRED	NOT REQUIRED
Royal Pumpkins				X	
Adelphia Pumpkin		X		X	
1 Extra		X		X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	1470
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE	1712	
NO. TODAY	9	
TOTAL	1721	
BALANCE		

WORKING TIME	
STARTED 9:50 AM	
FINISHED 8:00 PM	

REMARKS

E. G. Byrnes
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	HOURS	CALLED FOR WORK	HOURS	NOT WORKING
Ford Sweater					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	NOTES
NO. IN PICTURE		
NO. TO DATE	AVAIL	
NO. TODAY	----	
TOTAL		
BALANCE	AVAIL	

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

E. G. BYRNES-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO No. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	HOURS	DALLES FOR WORK	HOURS	NOT WORKING
[illegible]					[illegible]

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENE	SCENES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

DOT WORKING.

R. C. EVERS.
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR [illegible]	WORKED	DOT WORKED
[illegible]					[illegible]

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1718	
NO. TODAY		
TOTAL	1718	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

DOT WORKING-

E. C. BYRES-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 148
CAMERA DAYS TO DATE 68
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISCHARGED	CALLED FOR TODAY	WORKING	DOC WORKING
Guest Temporary					5

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	61070
TODAY'S FOOTAGE	–
TOTAL FOOTAGE	61070

STILLS	
STILLS TODAY	
STILLS TOTAL	608

SCENES	SCENIC	SCENES
NO. IN PICTURE		
NO. TO DATE	3710	
NO. TODAY		
TOTAL	3710	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

KEN PRICE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	WORKING	SET NUMBER
Sarah Pomeroy					5

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	11970
TODAY'S FOOTAGE	–
TOTAL FOOTAGE	11970

STILLS	
STILLS TODAY	
STILLS TOTAL	655

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1711	
NO. TODAY		
TOTAL	1711	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

ANN PRICE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 4, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR WORK	WORKED	SET WORKING
Carol Dempster					4

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	51270
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	51270

STILLS	
STILLS TODAY	
STILLS TOTAL	435

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1718	
NO. TODAY	[illegible]	
TOTAL		
BALANCE	1718	

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

[illegible]
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR HOUR	WORKED	DET. SERVICE
Sarah Pampter					5

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	ACTORS
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

ANN PRICE-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISMISSED	CALLED FOR NEXT	WORKING	NOT WORKING
Saul Dreyfus					X

FOOTAGE	
PREVIOUS TOTAL	[illegible]970
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]970

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1712	
NO. TODAY		
TOTAL	1712	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING

ANN PRICE

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 19[illegible]
REPORTING TIME _____
WEATHER _____
NO. DAYS TO DATE 134
CAMERA DAYS TO DATE 50
CAMERA DAYS EST. TO FINISH _____

NAME	CHARACTER	REPORTED	CALLED FOR WORK	REPORTED	NOT REPORTED
Camel Troop [illegible]					4

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	61,597
TODAY'S FOOTAGE	
TOTAL FOOTAGE	61,597

STILLS	
STILLS TODAY	
STILLS TOTAL	68

SCENES	TODAY	ADDED
NO. IN PICTURE		
NO. TO DATE	3759	
NO. TODAY		
TOTAL	3759	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING—

[illegible]

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] Oct., 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Gavil Pumpter					X

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	SCENES
NO. IN PICTURE		
NO. TO DATE	1712	
NO. TODAY		
TOTAL	1712	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

ABE PRICE-
(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	WORKING	NOT WORKING
Carol Peapster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	TODAY	TOTAL
NO. IN PICTURE		
NO. TO DATE	1712	
NO. TODAY		
TOTAL	1712	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING—

ABE PRICE—
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July [illegible], 1920 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	WORKING	NOT WORKING
Guest Reporter					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	CUTS
NO. IN PICTURE		
NO. TO DATE	1718	
NO. TODAY		
TOTAL	1718	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

ABE PRICE-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN Stanhook
PROD. STARTED March 1, 1926

SET OR LOC. [illegible] SET NO. [illegible]
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE March 1, 1926
REPORTING TIME 9:30 A.M.
WEATHER
NO. DAYS TO DATE 1
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster	Hetta Clare		X		X
Adolphe Menjou	Prince Simonas		X		X
Ricardo Cortez	Geoffrey Tempest			X	
Jean Lebedoff	Imlee				X
Marcia Harris	Lenilda			X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	1105
TOTAL FOOTAGE	1105

STILLS	
STILLS TODAY	2
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	2	
NO. TODAY	2	
TOTAL		
BALANCE		

WORKING TIME	
STARTED	3:30 PM
FINISHED	6:00 PM

REMARKS

F. J. Walsh
(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME Sorrows of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Flash back
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/27/26 19
REPORTING TIME 10 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR 2ND	MORNING	2ND MORNING
Carol Dempster					
Adolph Menjou					
Ricardo Cortez					
Ivan Schdoff					
1 Extra-					
Rehearsed at Kean's Chop House with Miss DePutti					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	22,[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

FRANK J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME Daughters of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fishback
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. Tempest Room — SET NO. 1
SET OR LOC. Slave's Room — SET NO.
SET OR LOC. — SET NO.

DATE 8/[illegible] 19
REPORTING TIME 9 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FURNISHED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster	Marie Clare			X	
Adolph Menjou	Prince Simone			X	
Ricardo Cortez	Geoffrey Tempest			X	
Ivan Lebedeff	Amid				
Tests of Costumes and changes in set					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	20,000
TODAY'S FOOTAGE	2,[illegible]
TOTAL FOOTAGE	22,[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 3:30 PM	
FINISHED 8:45 PM	

REMARKS

F. J. Walsh
(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	REPORTED	NOT REPORTED
Gunl Sangster					
Adrian Morton					
Maurice Gorton					
Ivan Lebedoff					
1 Extra-					
INDISPOSED AT [illegible]'s CROP [illegible]-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

Form 23531 ACME

PROD. NO. [illegible]
PROD. NAME Sorrows of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fitzsimmons
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. Tempest's Home — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE Feb. 24, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKED	NOT WORKING
Carol Dempster	Marie Olara				
Adolph Menjou	Prince Rimmo				
Blanche Sartes	Geoffrey Tempest				
Ivan Lebedoff	Ankh				
Tests of set and characters					
Also test of Miss Harris					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	16480
TODAY'S FOOTAGE	880
TOTAL FOOTAGE	17360

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 11:30 AM	
FINISHED 7:00 PM	

REMARKS

F.J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR WORK	DISMISSED	NOT CALLED
Ruth Dumpster					
Ivan Lebedoff					
1 Extra					
[illegible] OF [illegible]'S CROP [illegible]					
Sunday - February 21-					
Monday - February 22-					
Tuesday- February 23-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	16450

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	USED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. 353
PROD. NAME Sorrows of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Rosher
PROD. STARTED

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE February 20, 1926 19
REPORTING TIME 11:00 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					
Ivan Lebedoff					
1 Extra	Rehearsal at Tom's Chop House				
Test of Violet Heming					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	16015
TODAY'S FOOTAGE	445
TOTAL FOOTAGE	16460

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 11:00 AM	
FINISHED 8:00 PM	

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR BOOK	WORKED	NOT WORKED
Gaspi Deputy					
Ivan Lebedoff					
Vautel-					
Miss Dempster - Allison - Pyncho - Lathley					
Mr. Clark					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	10,035
TODAY'S FOOTAGE	5,800
TOTAL FOOTAGE	15,035

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCHEDULE	LOCKED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 12:00 N	
FINISHED 6:30 PM	

REMARKS

P. J. WALSH.

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Hallock
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. | SET NO.
SET OR LOC. | SET NO.
SET OR LOC. | SET NO.

DATE 6/20/20 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR 2ND	WORKED	NOT WORKING
Grant Rennstag					
Evan Schaeffe					
1 Extra-					
INTERNURSED AT [illegible]'S CHOP HOUSE-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	18,[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	18,[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	BUDGET	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 10:30 AM	
FINISHED 8:45 PM	

REMARKS

F. J. [illegible]

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME Orphans of Intol
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fishback
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/13/26 19
REPORTING TIME 11:30 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR BOOK	WORKED	NOT WORKING
Carol Dempster					
Arvin Lebedoff					
1 Extra					
(Costs Allen Ashley - 8:00 PM to 8:00 PM)					
REHEARSED AT LEMP'S CHOP HOUSE-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	11,115
TODAY'S FOOTAGE	1,100
TOTAL FOOTAGE	12,215

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 10:30 AM	
FINISHED 5:30 PM	

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

Form 23931 Acme

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN Fishback
PROD. STARTED

SET OR LOC. | SET NO.
SET OR LOC. | SET NO.
SET OR LOC. | SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	WORKING	NOT WORKING
Gamil Ramatar					
Ivan Lebedeff					
1 Extra					
TOMORROW AT MORE'S CROP HOUSE.					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	11,318

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 10:30 AM	
FINISHED 11:45 PM	

REMARKS

F. J. WALSH.

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 2/15/26 19
REPORTING TIME 10:30 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Gaul Dempster					
Ivan Lebedeff					
1 Extra-					
REHEARSED AT MEMP'S CHOP HOUSE-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	33,316

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 10:30 AM	
FINISHED 12:00 M	

REMARKS

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					
Ivan Lebedoff					
1 Extra-					
REHEARSED AT KEEN'S CHOP HOUSE-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	13,135

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 1:30 PM	
FINISHED 7:00 PM	

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. 328
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN Fishback
PROD. STARTER

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/3/26 19
REPORTING TIME 11 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	REPORTED	NOT REPORTED
Gerald Pompeter					
Ivan Lebedeff					
Texts of Miss Olive Tell-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	10018
TODAY'S FOOTAGE	1100
TOTAL FOOTAGE	11118

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED 11:00 AM	
FINISHED 2:45 PM	

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 23551 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. 225
PROD. NAME Sorrows of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fishback
PROD. STARTER

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/11/26 19
REPORTING TIME 11 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	REPORTED	DAY OUTDOOR
Miss Dempster Mrs. Lubinoff } TESTS-					
Also tests of Miss Morgan and Mr. Walsh-					
NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST					

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	2800
TOTAL FOOTAGE	10015

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	11:00 AM
FINISHED	5:30 PM

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 23331 ACME

PROD. NO. 303
PROD. NAME Destiny of Love
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fishback
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 6/12/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Gaston Glazier					
Ivan Lebedoff					
1 Extra-					
Delivered at Ivan's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	USED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23931 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME Sweets of Sin-
DIRECTOR Jo. Jo. Seilin
STAR
CAMERAMAN Fishback-
PROD. STARTED

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/9/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					
Ivan Lebedoff					
1 extra					
Rehearsed at Kern's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23931 ACME

PROG. NO. 313
PROG. NAME Passing of John
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROG. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 2/9/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	TAKES FOR WORK	WORKING	NOT WORKING
Carol Dempster					
Ivan Schotoff					
1 Extra-					
Rehearsed at Keen's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	DIGEST	TAKES
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-
(ASST. DIRECTOR'S SIGNATURE)

FORM 23931 ACME

PROG. NO. [illegible]
PROG. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROG. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	WORKING	NOT WORKING
Carol Dempster					
Ivan Lebedoff					
1 Extra					
Rehearsed at Keen's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	SHOOT
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23331 ACME

PROD. NO. [illegible]
PROD. NAME Secrets of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Hickson
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR TIME	REPORTED	NOT REPORTED
Carol Dempster					
Ivan Lebedoff					
1 Extra-					
Rehearsed at Yoon's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROG. NO. [illegible]
PROG. NAME Secrets of Japan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fishback
PROG. STARTED

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/3/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	ENGAGED	CALLED FOR GOOD	WORKING	NOT WORKING
Miss Dempster					
Mr. Sokoloff					
Tests of Miss Dempster by Lee Garmes					
NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST					

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	CODES
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh
(ASST. DIRECTOR'S SIGNATURE)

FORM 23931 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. 388
PROD. NAME Seizers of Satan
DIRECTOR Jo Jo Griffith
STAR
CAMERAMAN Fisher
PROD. STARTED

SET OR LOC. | SET NO.
SET OR LOC. | SET NO.
SET OR LOC. | SET NO.

DATE 8/3/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					
Tom Lokoff					
I Intro-					
Rehearsal at Tom's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	COSTS
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME Secrets of Nature
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fishback
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 5/5/24 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Guest Director					
Ivan Lebedeff					
A Extra-					
ASSEMBLED AT KING'S CROW HOUSE-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	CODES
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. WATSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME Sorrows of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fishback
PROD. STARTER

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/3/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	MISSING	NOT WORKING
Carol Dempster					
Ivan Lebedoff					
L. Kahn					
Rehearsed at Tom's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	CAMERA
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROG. NO. 328
PROG. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROG. STARTED

SET OR LOC. | SET NO.
SET OR LOC. | SET NO.
SET OR LOC. | SET NO.

DATE 1/30/26 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHANGED	CALLED FOR WORK	WORKED	NOT WORKED
Carol Dempster					
Ivan Lebedoff					
L Eaton-					
Rehearsed at Kam's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PROD. NO. [illegible]
PROD. NAME 353 Queens of Satan
DIRECTOR Dr. Ve Griffith
STAR
CAMERAMAN Fishback
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 3/22/24 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKED	NOT WORKED
Cecil Dempster					
Ivan Lebedeff					
1 Extra					
Rehearsed at Ken's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 1/28/24 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Cecil Douglas					
Ivan Lebedoff					
1 Extra-					
Rehearsed at Keen's Chop House-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE		
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 28, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 152
CAMERA DAYS TO DATE 88
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	REPORTS	REC. REPORTS
Carol Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	51570
TODAY'S FOOTAGE	
TOTAL FOOTAGE	51570

STILLS	
STILLS TODAY	
STILLS TOTAL	625

SCENES	SERIES	SCENES
NO. IN PICTURE		
NO. TO DATE	1712	
NO. TODAY		
TOTAL	1712	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING.

ANN PRICE.

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/1/26

SET OR LOC. Hall Sequence — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE July 19, 1926 19
REPORTING TIME 9:00 AM
WEATHER
NO. DAYS TO DATE 10
CAMERA DAYS TO DATE 8
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	COLLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					X
10 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	1500
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCENIC	ACTORS
NO. IN FIGURE		
NO. TO DATE	1712	
NO. TODAY		
TOTAL	1712	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:30 PM

REMARKS

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR WORK	WORKING	NOT WORKING
Guest Computer					X
NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST					

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1712	
NO. TODAY		
TOTAL	1712	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

ANN PRICE-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 186
CAMERA DAYS TO DATE 87
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR CODE	WORKING	NOT WORKING
Gaul Deputy				A	
10 Extras				X	

FOOTAGE	
PREVIOUS TOTAL	13555
TODAY'S FOOTAGE	1065
TOTAL FOOTAGE	14620

STILLS	
STILLS TODAY	
STILLS TOTAL	645

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1709	
NO. TODAY	9	
TOTAL	1718	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 5:30 PM	

REMARKS

Added Scenes

E.C. BYRNES

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 24, 19[illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 3[illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH [illegible]

NAME	CHARACTER	CHANGES	CALLED FOR HERE	REQUIRE	NOT REQUIRED
Carol Computer					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	ACTS
NO. IN PICTURE		
NO. TO DATE	2705	
NO. TODAY		
TOTAL	2705	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

ALEX H. PRICE-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIRMNESS	CALLED FOR WORK	WORKING	NOT WORKING
[illegible]					E

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	SCENES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

[illegible] H. PRICE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	WORKING	NOT WORKING
Carol Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	645

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	170[illegible]	
NO. TODAY		
TOTAL	170[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT SHOOTING

ALBERT H. PRICE

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIRSTNOON	CALLED FOR 1000	MORNING	NOT WORKING
Jack Hospital					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	51235
TODAY'S FOOTAGE	1360
TOTAL FOOTAGE	[illegible]
STILLS	13674
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	3703	
NO. TODAY		
TOTAL	3703	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

[illegible]-
Walters shots for dble exp.

ABE R. PRICE
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 3/1/26

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR TIME	REPORTED	NOT REPORTED
Rural Hospital					4
9 Patients				4	

FOOTAGE	
PREVIOUS TOTAL	310935
TODAY'S FOOTAGE	1200
TOTAL FOOTAGE	312135

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1703	
NO. TODAY		
TOTAL	1703	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Mr. Walker's shots for double exposure

ABE L. FREED

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR TIME	WORKING	NOT WORKING
Royal Longhorn					X
[illegible] (N/S Dog)				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	ADDED
NO. IN PICTURE		
NO. TO DATE	170[illegible]	
NO. TODAY		
TOTAL	170[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT RECORDED

A. E. PRIER

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 27, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH [illegible]

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	WORKING	NOT WORKING
[illegible]				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	ASSIGN
NO. IN PICTURE		
NO. TO DATE	1703	
NO. TODAY		
TOTAL	1703	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT SHOOTING.

ABE H. PRICE.

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME 9:30 A.M.
WEATHER
NO. DAYS TO DATE 110
CAMERA DAYS TO DATE 84
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PRIORITY	CALLED FOR WORK	WORKING	NOT WORKING
Gogol Forquher					X
10 Extras				X	
6 Hostesses				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	600
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	638

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	170	
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:30 PM

REMARKS

Mr. Waller's shots for double expo sure-

ANN PRICE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 19, 1920 19
REPORTING TIME 10:00
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	WORKING	NOT WORKING
Carol Dempster				[illegible]	X
30 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	ACTS
NO. IN PICTURE		
NO. TO DATE	1703	
NO. TODAY		
TOTAL	1703	
BALANCE		

WORKING TIME	
STARTED 10:00 AM	
FINISHED 6:35 PM	

REMARKS

Mr. Wallers shots for double exposure-

ANN PRICE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Separate Room SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 14, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REHEARSED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster				X	
3 Unstatms				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	SCENES
NO. IN PICTURE		
NO. TO DATE	1696	
NO. TODAY	[illegible]	
TOTAL	1703	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:00 PM

REMARKS

RETAKES

ABE PRICE

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTER [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Zangwill's Room SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 23, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR	WORKED	NOT WORKED
Carol Dempster				X	
S Hutchins				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1409	
NO. TODAY	6	
TOTAL	1415	
BALANCE		

WORKING TIME	
STARTED	9:50 AM
FINISHED	6:00 PM

REMARKS

RETAKES

A. H. PRICE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 25, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 334
CAMERA DAYS TO DATE 80
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	WORKING	DEC WORKING
Carol Dempster					5

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	49599
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	625

SCENES	SCRIPT	CODES
NO. IN PICTURE		
NO. TO DATE	1689	
NO. TODAY		
TOTAL	1689	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

A. H. PRICE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 30, 1926 19
REPORTING TIME
WEATHER [illegible]
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	REPORTED	DOC. REPORTS
Gurd Pangalow					5

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1609	
NO. TODAY		
TOTAL	1609	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not Working-

P. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR TODAY	WORKING	NOT WORKING
Carol Newcomer					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	TODAY	TOTAL
NO. IN PICTURE		
NO. TO DATE	1639	
NO. TODAY		
TOTAL	1639	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 9, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 111
CAMERA DAYS TO DATE 90
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	MORNING	DOC SESSIONS
Gerald Pamphew					E

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 3/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 9, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 300
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TIME	REPORTED	NOT REPORTED
Carol Dempster					X
S Pudalkin - at Film Proj. Rm.				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	496398
TODAY'S FOOTAGE	
TOTAL FOOTAGE	496398

STILLS	
STILLS TODAY	
STILLS TOTAL	626

SCENES	TODAY	ADDED
NO. IN PICTURE		
NO. TO DATE	1609	
NO. TODAY		
TOTAL	1609	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 6, [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR WORK	WORKING	NOT WORKING
Capt Dearing					X
A Montalvo (at Miss Proj. Room).				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	ACRES
NO. IN PICTURE		
NO. TO DATE	1600	
NO. TODAY		
TOTAL	1600	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR TODAY	WORKING	NOT WORKING
[illegible]					X

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	COVER
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F.J. [illegible]

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE July 1, 1916 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE 30
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	TOTAL FOR WEEK	WORKED	DID WORKING
Ralph Ponster					X

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	TODAY	ADDED
NO. IN PICTURE		
NO. TO DATE	1669	
NO. TODAY		
TOTAL	1669	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	REPORTS	DID WORKING
Carol Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	TODAY	TOTAL
NO. IN PICTURE		
NO. TO DATE	1669	
NO. TODAY		
TOTAL	1669	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible]
REPORTING TIME
WEATHER
NO. DAYS TO DATE 164
CAMERA DAYS TO DATE 80
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	RESERVE	NOT RESERVE
Guest Director					1

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY		
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING.

P. J. WALSH.

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 108
CAMERA DAYS TO DATE 88
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR DATE	REPORTED	DEC. REPORTED
Hazel Pomeroy					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	506

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1680	
NO. TODAY		
TOTAL	1680	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH [illegible]

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	WORKING	NOT WORKING
Guy C. Pempton				X	
L. Satan				X	
G. Shackleton				X	
Satanas and other scenes in Tempest Ra & Sebastian Ba-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]
SCENES	TODAY / TOTAL
NO. IN PICTURE	
NO. TO DATE	[illegible]
NO. TODAY	[illegible]
TOTAL	[illegible]
BALANCE	[illegible]

WORKING TIME

STARTED 9:30 AM
FINISHED [illegible]

REMARKS

B. T. WATSON
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 101
CAMERA DAYS TO DATE 26
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKED	DEC WORKED
Floral Department					X

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1070	
NO. TODAY		
TOTAL	1070	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PROD. NO. 255
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/8/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 100
CAMERA DAYS TO DATE 70
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR WORK	WORKING	NOT WORKING
Grant Remington					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	491755
TODAY'S FOOTAGE	
TOTAL FOOTAGE	491755

STILLS	
STILLS TODAY	
STILLS TOTAL	666

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1670	
NO. TODAY		
TOTAL	1670	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN PESCHEROUX
PROD. STARTER 8/2/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 99
CAMERA DAYS TO DATE 78
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	REPORTED	SET SERIAL
Guest Reporter					5

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	OTHER
NO. IN PICTURE		
NO. TO DATE	1679	
NO. TODAY		
TOTAL	1679	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible] 1, 1926

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	WORKED	DID NOT WORK
Capt Renator				X	
Jean Ichkoff				X	
Retakes & added scenes					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	TODAY	TOTAL
NO. IN FIGTURE		
NO. TO DATE	1[illegible]	
NO. TODAY	[illegible]	
TOTAL	1[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:25 PM

REMARKS

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 3/1/16

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 19
REPORTING TIME _____
WEATHER _____
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH _____

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKED	NOT WORKING
Royal Prop[illegible]					E

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	618

SCENES	REGULAR	EXTRA
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 19
REPORTING TIME _____
WEATHER _____
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH _____

NAME	CHARACTER	FIGURES	CALLED FOR TODAY	WORKING	NOT WORKING
Gaston Pompeter					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	———
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY	———	
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING-

F.J.WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible], 1926

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE June 18, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 96
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKED	NOT WORKED
Carol Dempster				X	

Inserts-
Tests of Miss Dempster (trick)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	404180
TODAY'S FOOTAGE	1450
TOTAL FOOTAGE	405630

STILLS	
STILLS TODAY	
STILLS TOTAL	625

SCENES	SCENIC	ADDED
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	2:00 PM
FINISHED	4:00 PM

REMARKS

F. J. WALSH--

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 5/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE June 17, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 24
CAMERA DAYS TO DATE 22
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REPORTED	CALLED FOR DATE	DISMISSED	DEC DISMISSED
Lucil Dougherty					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	404100
TODAY'S FOOTAGE	
TOTAL FOOTAGE	404100

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL		
BALANCE	1650	

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	MORNING	DEC MORNING
Carol Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	464150
TODAY'S FOOTAGE	
TOTAL FOOTAGE	464150

STILLS	
STILLS TODAY	
STILLS TOTAL	

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

P. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME THE WINGS OF EAGLES
DIRECTOR D. W. GRIFFITH
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE July 15, 1926 19
REPORTING TIME _____
WEATHER _____
NO. DAYS TO DATE 95
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH _____

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	WORKING	NOT WORKING
Extra Dancers					4

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	404180
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	404180

STILLS	
STILLS TODAY	
STILLS TOTAL	688

SCENES	SCRIPT	ADDED
NO. IN FIGURE		
NO. TO DATE	1652	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED Nov. 1, 1926

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE June 14, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 21
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	REQUIRE	DOC REQUIRE
Carol [illegible]					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	484100
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	484100

STILLS	
STILLS TODAY	
STILLS TOTAL	625

SCENES	REALITY	ESTIMATE
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/2/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE June 10, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 91
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	DOUBLES	DOT WORKING
Jurel Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	494100
TODAY'S FOOTAGE	
TOTAL FOOTAGE	494100

STILLS	
STILLS TODAY	
STILLS TOTAL	628

SCENES	SCENIC	COMPS
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 22, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	REQUIRE	DOC. REQUIRE
Carol Dempster					E

FOOTAGE	
PREVIOUS TOTAL	494180
TODAY'S FOOTAGE	
TOTAL FOOTAGE	494180
STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]
SCENES	
NO. IN PICTURE	
NO. TO DATE	1650
NO. TODAY	
TOTAL	1650
BALANCE	

WORKING TIME

STARTED	
FINISHED	

REMARKS

Not working-

P. J. Walsh
(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 5/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE June 10, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 80
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR TIME	REPORTED	NOT WORKING
Carol Dempster					X
Mr. Hunjou finished as of June 9th, 1926-					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	484100
TODAY'S FOOTAGE	
TOTAL FOOTAGE	484100

STILLS	
STILLS TODAY	
STILLS TOTAL	128

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY	----	
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

P. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	WORKING	DOC SCENES
Carol Peapster					X
Adolphe Menjou		X			X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	404150
TODAY'S FOOTAGE	------
TOTAL FOOTAGE	404150

STILLS	
STILLS TODAY	---
STILLS TOTAL	426

SCENES	SCHEDULE	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1450	
NO. TODAY	----	
TOTAL	1450	
BALANCE		

WORKING TIME	
STARTED -	
FINISHED -	

REMARKS

Not working-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 5/3/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE June 8, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 86
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TOMORROW	WORKING	NOT WORKING
Carol Dempster					X
Adolphe Menjou					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	404100
TODAY'S FOOTAGE	
TOTAL FOOTAGE	404100

STILLS	
STILLS TODAY	
STILLS TOTAL	688

SCENES	SCENIC	ADDED
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE June 7, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE 88
CAMERA DAYS EST. TO FINISH 77

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	WORKING	NOT WORKING
Carol Dempster					X
Adolphe Menjou					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	484100
TODAY'S FOOTAGE	
TOTAL FOOTAGE	484100

STILLS	
STILLS TODAY	
STILLS TOTAL	020

SCENES	SCENES	ACCUM.
NO. IN PICTURE		
NO. TO DATE	1680	
NO. TODAY		
TOTAL	1680	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. 328
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 3/1/16

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE June 6, 1916 19
REPORTING TIME _____
WEATHER _____
NO. DAYS TO DATE 64
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH _____

NAME	CHARACTER	CHOICE	CALLED FOR DATE	WORKING	NOT WORKING
Adolphe Menjou					X
Gaail Kempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	464180
TODAY'S FOOTAGE	
TOTAL FOOTAGE	464180

STILLS	
STILLS TODAY	
STILLS TOTAL	630

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY	——	
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 5/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. Miniature of Court SET NO.
SET OR LOC. Hall SET NO.
SET OR LOC. SET NO.

DATE June 4, 1926 19
REPORTING TIME 8:00 AM
WEATHER
NO. DAYS TO DATE 83
CAMERA DAYS TO DATE 77
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					X
Adolphe Menjou				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	404100
TODAY'S FOOTAGE	------
TOTAL FOOTAGE	404100

STILLS	
STILLS TODAY	
STILLS TOTAL	625

SCENES	SERIES	CODED
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY	----	
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED 2 PM	
FINISHED 5 PM	

REMARKS

Footage accounted for by Miniature Department-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	RECEIVED	NOT WORKING
Adolphe Menjou					X
Carol Dempster					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	------
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCENIC	SOUND
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

NOT WORKING

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. 888
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN PESCHROSH
PROD. STARTED 8/2/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE June 2, 1926 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE 63
CAMERA DAYS TO DATE 76
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR HERE	WORKING	NOT WORKING
Janet Dempster					X
Ralphe Menjou					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	484180
TODAY'S FOOTAGE	
TOTAL FOOTAGE	484180

STILLS	
STILLS TODAY	
STILLS TOTAL	688

SCENES	SCHEDULE	ADDED
NO. IN PICTURE		
NO. TO DATE	1650	
NO. TODAY		
TOTAL	1650	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 2/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 80
CAMERA DAYS TO DATE 76
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR "GOOD"	WORKING	NOT WORKING
Noel Lumpkar					X
Adolphe Menjou				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	484130
TODAY'S FOOTAGE	
TOTAL FOOTAGE	484130

STILLS	
STILLS TODAY	2
STILLS TOTAL	658

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1658	
NO. TODAY		
TOTAL	1658	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 7:00 PM	

REMARKS

Footage accounted for by Miniature Department-

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1920
REPORTING TIME
WEATHER [illegible]
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HOUR	WORKING	DOT WORKING
Carol Dempster					X
Adolphe Menjou					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	[illegible]

SCENES	SCALPS	ADDED
NO. IN PICTURE		
NO. TO DATE	1400	
NO. TODAY		
TOTAL	1400	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

Not working-

F. J. Walsh-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN FLORSHEIM
PROD. STARTED 3/1/26

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 25
CAMERA DAYS TO DATE 25
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR	WORKING	NOT WORKING
Gerald Dempster				X	
Adolphe Menjou					X
Ricardo Cortez		X		X	
Ivan Lebedeff		X			X
Marie Harris		X		X	
Nedine Platt		X		X	
Dorothy Hughes		X		X	
5 Musicians		X		X	
1 Extra				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	479040
TODAY'S FOOTAGE	5140
TOTAL FOOTAGE	484180

STILLS	
STILLS TODAY	18
STILLS TOTAL	625

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1631	
NO. TODAY	27	
TOTAL	1658	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:30 PM

REMARKS

P. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Great Hall — SET NO.
SET OR LOC. Temporia Room — SET NO.
SET OR LOC. — SET NO.

DATE May 29, 1916 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 22
CAMERA DAYS TO DATE 74
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Gavil Dempster				X	
Adolphe Menjou					X
Ricardo Cortez				X	
Ivan Lebedeff					X
Marvin Harris				X	
Dorothy Hughes					X
Nadine Platt					X
3 Musicians				X	
1 Extra-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	472640
TODAY'S FOOTAGE	6400
TOTAL FOOTAGE	479040

STILLS	
STILLS TODAY	22
STILLS TOTAL	608

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1613	
NO. TODAY	19	
TOTAL	1632	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 5:45 PM	

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Temporary Home SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE May 27, 1926 19
REPORTING TIME 11 AM
WEATHER
NO. DAYS TO DATE 76
CAMERA DAYS TO DATE 75
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR HERE	WORKING	NOT WORKING
Gunl Dempster				X	
Adolphe Menjou					X
Ricardo Cortez				X	
Ivan Lebedoff					X
Harold Harris				X	
Dorothy Hughes					X
Nadine Platt					X
3 Musicians				X	

Retakes of Miss Dempster & Mr. Cortez-

FOOTAGE	
PREVIOUS TOTAL	470800
TODAY'S FOOTAGE	1840
TOTAL FOOTAGE	472640

STILLS	
STILLS TODAY	2
STILLS TOTAL	503

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1611	
NO. TODAY	2	
TOTAL	1613	
BALANCE		

WORKING TIME	
STARTED	11:45 PM
FINISHED	8:00 PM

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PROD. NO. 355
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR [illegible]
CAMERAMAN G. [illegible]
PROD. STARTED 8/1/24

PRODUCTION DAILY REPORT
FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. [illegible] SET NO.

DATE [illegible] 1924 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 96
CAMERA DAYS TO DATE 93
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	REHEARSED	CALLED FOR DATE	WORKING	NOT WORKING
Gaspard Tempestas				X	
Adelphe Montana					X
Rigando Tortas					X
Ivan Sobatoff					X
Nicholas Romano				X	
Dorothy Mathews					X
Nadine Platt					X
3 Musicians-				X	
9 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	22
STILLS TOTAL	[illegible]

SCENES	SCENIC	SCENES
NO. IN PICTURE		
NO. TO DATE	1590	
NO. TODAY	16	
TOTAL	1611	
BALANCE		

WORKING TIME	
STARTED	4:07 PM to 6:15 PM Tempests Room
FINISHED	8:16 PM to 11:15 PM Street-

REMARKS

F. J. WALSH-
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTER 8/4/26

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 20
CAMERA DAYS TO DATE 24
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PHONEY	FITTED FOR WORK	WORKING	NOT WORKING
Carol Dempster				X	
Adolphe Menjou				X	
Ricardo Cortez				X	
Ivan Lebedeff					X
Harris Gordon					X
Dorothy Hughes					X
Helene Flatt				X	
3 Musicians				X	
19 Extras				X	

800 ft. of film turned over to Fred Waller-

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	16
STILLS TOTAL	[illegible]

SCENES		
	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1568	
NO. TODAY	31	
TOTAL	1599	
BALANCE		

WORKING TIME	
STARTED	10:30 AM
FINISHED	11:45 PM

REMARKS

F.J.WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/1/26

SET OR LOC. Zamorska House — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE Aug 24, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 23
CAMERA DAYS TO DATE 20
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PICKUPS	CALLED FOR WORK	WORKING	NOT WORKING
Royal Dempster				X	
Malcolm Kenjon					X
Ricardo Cortez					X
Ivan Lebedeff					X
Martin Harvis				X	[illegible]
Dorothy Hughes					X
Nellie Platt				X	
3 Musicians				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	45340
TODAY'S FOOTAGE	6605
TOTAL FOOTAGE	46000

STILLS	
STILLS TODAY	5
STILLS TOTAL	541

SCENES		
	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1546	
NO. TODAY	17	
TOTAL	1563	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 8:30 PM	

REMARKS

F.J.WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. 555
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 3/1/36

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE May 25, 1936 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 22
CAMERA DAYS TO DATE 65
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PHONES	CALLED FOR TIME	WORKING	NOT WORKING
Gavel Denpster				X	
Adolphe Menjou					X
Maurie Cortes				X	
Ivan Lebedeff					X
Mavis Harris				X	
Dorothy Hughes				X	
Nolina Platt				X	
S Ilmstrom				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	447075
TODAY'S FOOTAGE	5530
TOTAL FOOTAGE	452605

STILLS	
STILLS TODAY	10
STILLS TOTAL	555

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1536	
NO. TODAY	20	
TOTAL	1546	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:00 PM

REMARKS

(ASST. DIRECTOR'S SIGNATURE)

F. J. WALSH

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR 9:30	REPORTED	NOT REPORTED
Carol Dempster				X	
Adolphe Menjou				X	
Ricardo Cortez				X	
Ivan Lebedeff			X		X
Marcia Harris				X	
Dorothy Hughes				X	
Nadine Platt				X	
3 Mandolins				X	
1 Extra				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	443665
TODAY'S FOOTAGE	5210
TOTAL FOOTAGE	447875

STILLS	
STILLS TODAY	18
STILLS TOTAL	555

SCENES	SCENIC	CLOSE
NO. IN PICTURE		
NO. TO DATE	1611	
NO. TODAY	15	
TOTAL	1626	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 5:50 PM	

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 2/1/26

SET OR LOC. Zamaska Farm — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE May 20, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 70
CAMERA DAYS TO DATE 67
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR DATE	REPORTED	NOT REPORTED
Carol Dempster				X	
Adolphe Menjou					X
Ricardo Cortez					X
Ivan Lebedeff					X
Harris Gordon				X	
Dorothy Hughes				X	
Helene Flatt				X	
3 Autotons				X	
1 Extra				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	437015
TODAY'S FOOTAGE	6500
TOTAL FOOTAGE	443515

STILLS	
STILLS TODAY	10
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	150[illegible]	
NO. TODAY	10	
TOTAL	1[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:20 PM

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. _____

PROD. NAME [illegible]

DIRECTOR _____

STAR [illegible]

CAMERAMAN [illegible]

PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO. _____

SET OR LOC. _____ SET NO. _____

SET OR LOC. _____ SET NO. _____

DATE _____ 19__

REPORTING TIME [illegible]

WEATHER [illegible]

NO. DAYS TO DATE [illegible]

CAMERA DAYS TO DATE 69

CAMERA DAYS EST. TO FINISH 66

NAME	CHARACTER	[illegible]	[illegible]	[illegible]	[illegible]
Gogol Dempster				X	
Ralphe Hanjou					X
Ricardo Cortez				X	
Ivan Lebedoff					X
Harris Harris				X	
Stuntmen					
Dorothy Hughes				X	
Hedins Platt				X	
3 Musicians				X	
4 Extras				X	

Rehearsal in Tempest's Room

Retakes of Cortez in Restaurant

Added scene of Miss Dempster in Restaurant

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	4
STILLS TOTAL	[illegible]
SCENES	
	SCENES / ACTORS
NO. IN PICTURE	
NO. TO DATE	1400
NO. TODAY	16
TOTAL	1500
BALANCE	

WORKING TIME	
STARTED	9:20 AM
FINISHED	7:[illegible] PM

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible] 1, 1926

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 68
CAMERA DAYS TO DATE 65
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PHONED	CALLED FOR DATE	REPORTED	NOT REPORTED
[illegible]					X
[illegible]					X
[illegible]				X	
[illegible]		X		X	
Ivan Lebedoff					X
Marcia Harris					X
St. Thomas		X			X
Dorothy Hughes					X
Nadine Platt					X
8 Musicians				X	
12 Extras				X	

Added scenes of Mr. Cortez in Great Hall
Retakes of Miss deFutti & Mr. Cortez in Wedding
" " " " in Restaurant

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	4710
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	4
STILLS TOTAL	496

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1400	
NO. TODAY	16	
TOTAL	1406	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:30 PM

REMARKS

F. J. WALSH.

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO No. 1

SET OR LOC. Great Wall — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISCHARGE	CALLED FOR WORK	WORKING	NOT WORKING
Gayel Hampton					X
Adolphe Menjou				X	
Ricardo Cortez				X	
Lya dePutti					X
Ivan Lebedeff					X
Marcia Harris					X
Ed. Brown					X
Dorothy Hughes					X
Edna Flint					X
3 Musicians				X	

Note: Six hundred (600) feet of wings footage turned over to Mr. Walker for double exposure

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE		
PREVIOUS TOTAL	[illegible]	
TODAY'S FOOTAGE	6490	
TOTAL FOOTAGE	[illegible]	
STILLS		
STILLS TODAY	50	
STILLS TOTAL	492	
SCENES		
	SCENES	ADDED
NO. IN PICTURE		
NO. TO DATE	1436	
NO. TODAY	32	
TOTAL	1468	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:45 PM

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 8/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 66
CAMERA DAYS TO DATE 58
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	HOURLY	CALLED FOR 9:00	REGULAR	SET OVERTIME
Gorgi Rasputin				X	
Adolphe Menjou					X
Eduardo Cortez					X
Lya de Putti					X
Ivan Lebedoff					X
Marcia Harris					X
Mr. To come					X
Dorothy Hughes					X
Nadine Platt					X
3 Musicians				X	
15 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	414048
TODAY'S FOOTAGE	2000
TOTAL FOOTAGE	416098

STILLS	
STILLS TODAY	18
STILLS TOTAL	422

SCENES	SCENIC	ACTOR
NO. IN PICTURE		
NO. TO DATE	1416	
NO. TODAY	20	
TOTAL	1436	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 7:00 PM	

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] Hall — SET NO.
SET OR LOC. (building) — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 1926
REPORTING TIME [illegible] AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PHONED	CALLED FOR WORK	WORKING	NOT WORKING
Grant Dempster				X	
Adolph Menjou				X	
Maurice Costes				X	
Lawrence O'Grady		X		X	
Lgn. Galletti				X	
Ivan Lebedeff					X
Marcia Harris					X
M. Beecom					X
Dorothy Hughes					X
Eudine Platt					X
5 Musicians-				X	
149 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	40070
TODAY'S FOOTAGE	7775
TOTAL FOOTAGE	41045
STILLS	
STILLS TODAY	10
STILLS TOTAL	487

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1376	
NO. TODAY	40	
TOTAL	1416	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:00 PM

REMARKS

P. J. WALSH
(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. 555
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR [illegible]
CAMERAMAN
PROD. STARTED 8/1/26

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE Aug 15, 1926 19
REPORTING TIME 5:00
WEATHER
NO. DAYS TO DATE 64
CAMERA DAYS TO DATE 61
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	WORKING	NOT WORKING
Gavril Pasquier				X	
Adolphe Menjou				X	
Ricardo Cortez				X	
Lya de Putti					X
Ivan Lebedeff					X
Marcia Harris					X
Lawrence D'Orsay					X
Ed. Brown					X
Dorothy Hughes					X
Nadine Platt					X
3 Musicians					X

Rehearsal of trick work in Great Hall- Light Test of Wedding Ext.

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	405560
TODAY'S FOOTAGE	710
TOTAL FOOTAGE	406270

STILLS	
STILLS TODAY	
STILLS TOTAL	447

SCENES	SCENES	SCENES
NO. IN PICTURE		
NO. TO DATE	1374	
NO. TODAY	----	
TOTAL	1374	
BALANCE		

WORKING TIME	
STARTED	5:00 PM
FINISHED	6:20 PM

REMARKS

FRANK J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Greek Hall — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE Aug 12, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 65
CAMERA DAYS TO DATE 61
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TOMORROW	WORKING	NOT WORKING
Gaul Pamplar					X
Adolphe Menjou				X	
Ricardo Cortez				X	
Lya Aafuk				X	
Ivan Lebedoff					X
Marie Harris					X
Lorraine D'Orsay					X
Mr. Tessman)					X
Jack Hopkins (		X			X
Felix Fredini)		X			X
Dorothy Hughes)					X
Nadine Platt)					X
3 Musicians				X	
2 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	394790
TODAY'S FOOTAGE	10810
TOTAL FOOTAGE	405600
STILLS	
STILLS TODAY	18
STILLS TOTAL	417
SCENES	

	SCENES	
NO. IN PICTURE		
NO. TO DATE	1349	
NO. TODAY	27	
TOTAL	1376	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:30 PM

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROD. NO. [illegible]
PROD. NAME MIRROR OF SATAN
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

Grand Hotel

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE Aug 31, 1926 19
REPORTING TIME 9 AM
WEATHER
NO. DAYS TO DATE 62
CAMERA DAYS TO DATE 60
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Gustl Dumpster					X
Adolphe Menjou				X	
Maurice Cowles				X	
Igo Galletti				X	
Ivan Lebedeff					X
Maria Harris					X
Lawrence D'Orsay					X
Ed. Roman)					X
Felix Fredani)					X
Jack Hopkins)					X
Dorothy Hughes)					X
Nadine Platt)					X
5 Musicians				X	
6 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	9085
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	
STILLS TOTAL	425

SCENES	SCENIC	COPIES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	47	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9 AM
FINISHED	6:30 PM

REMARKS

F. J. WALSH—

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PROG. NO. [illegible]
PROG. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROG. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Great Hall — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR [illegible]	WORKING	NOT WORKING
Aurel Bampton					X
Ralph Morgan				X	
Wanda Gerbes				X	
Lou Galatti				X	
Ivan Lebedoff					X
Marain Novak					X
Lawrence D'Orsay				X	
Ed. Thomas					X
Jack Hopkins					X
Felix Pedini					X
Dorothy Hughes					X
Fatima Platt					X
5 Musicians				X	
21 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	10
STILLS TOTAL	[illegible]
SCENES	SCRIPT / SCENES
NO. IN PICTURE	
NO. TO DATE	[illegible]
NO. TODAY	[illegible]
TOTAL	[illegible]
BALANCE	

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:20 PM

REMARKS

F. J. WADE-

(ASST. DIRECTOR'S SIGNATURE)

FORM P. D. R. 10M-ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Great Hall — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 60
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR DATE	REPORTS	NOT REPORTS
Gami Dempster					X
Adolphe Menjou				X	
Maurice Cartes				X	
Ign deFusti				X	
Ivan Lebedeff				X	
Marcia Harris					X
Lawrence O'Gray				X	
M. Hossum)					X
Jack Hopkins (					X
Felix Frotini)					X
Dorothy Hughes)					X
Nadine Pistt)					X
3 Musicians				X	
122 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	4
STILLS TOTAL	[illegible]

SCENES	SCRIPT	CODED
NO. IN PICTURE		
NO. TO DATE	1269	
NO. TODAY	30	
TOTAL	1299	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:45 PM

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Great Hall — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE Aug 7, 1926 19
REPORTING TIME 9 AM
WEATHER
NO. DAYS TO DATE 29
CAMERA DAYS TO DATE 27
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR HERE	REPORTED	NOT REPORTED
Gustav Tempelhof					X
Adolphe Menjou				X	
Ricardo Cortez				X	
Ivan Lebedeff				X	
Jean Laboissiere					X
Marcia Harris					X
Lawrence D'Orsay				X	
M. Vacaus)					X
Jack Hopkins (					X
Felix Freitni)					X
Dorothy Hughes)					X
Nadine Platt)					X
5 Musicians				X	
22 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	36[illegible]
TODAY'S FOOTAGE	5[illegible]
TOTAL FOOTAGE	36[illegible]
STILLS	
STILLS TODAY	5
STILLS TOTAL	4[illegible]

SCENES	REPORT	CHECK
NO. IN PICTURE		
NO. TO DATE	1[illegible]	
NO. TODAY	56	
TOTAL	1[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:40 PM

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PROMPT	CALLED FOR "GOOD"	REHEARSE	NOT WORKING
Carol Dempster					X
Adolphe Menjou					X
Maurice Cartes				X	
Ign. Gallitzi				X	
Ivan Lebedeff					X
Harold Harvin					X
Lawrence D'Orsay					X
Ed. Newman)					X
Felix Fredini)					X
Jack Hopkins)					X
Dorothy Hughes)					X
Nadine Platt)					X
5 Musicians				X	
5 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	[illegible]
FINISHED	[illegible]

REMARKS

[illegible]

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE May 6, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 27
CAMERA DAYS TO DATE 25
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIRST CALL	CALLED FOR WORK	WORKED	NOT WORKING
Gami Dunpster					X
Adolphe Menjou					X
Maurice Gerton				X	
Ign. [illegible]				X	
Evan Lotsnoff					X
Marcia Harris					X
Lawrence D'Orsay					X
Dorothy Hughes)					X
Nadine Platt)					X
5 Indians				X	
6 Extras				X	

Rosman
Hopkins
Fudini

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	10
STILLS TOTAL	410
SCENES	
	SCENES / ACTS
NO. IN PICTURE	
NO. TO DATE	11[illegible]
NO. TODAY	1[illegible]
TOTAL	1[illegible]
BALANCE	

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:55 PM

REMARKS

FRED FLECK (M)

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER [illegible]
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR DATE	WORKING	NOT WORKING
Carol Dempster				X	
Adolphe Menjou				X	
Maurice Costello				X	
Lyn Guitetti					X
Jean Schelcoff				X	
Marcia Harris					X
Lawrence D'Orsay					X
M. Bowman)					X
Jack Hopkins (					X
Felix Freini)					X
Dorothy Hughes)				X	
Nadine Platt)				X	
3 Musicians				X	
32 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	[illegible]

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED 9 AM	
FINISHED 6:30 PM	

REMARKS

F. J. WALSH
(ASST. DIRECTOR'S SIGNATURE)

FORM 24915 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER [illegible]
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Gerald Dempster				X	
Adolph Menjou				X	
Maurice Costello				X	
Jean Ishatoff				X	
Lya dePutti					X
Marcia Harris					X
Lawrence D'Orsay					X
Ed. Bowman)					X
Jack Hopkins)					X
Felix Fredini)					X
Dorothy Hughes)				X	
Nadine Platt)				X	
3 Musicians				X	
61 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	4
STILLS TOTAL	[illegible]
SCENES	

	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1195	
NO. TODAY	47	
TOTAL	1270	
BALANCE		

WORKING TIME	
STARTED 9:00 AM	
FINISHED 6:50 PM	

REMARKS

P. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Garden Party — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE May 3rd, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 64
CAMERA DAYS TO DATE 58
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Gazzi Dempster					X
Adolphe Menjou					X
Blanche Sweet				X	
Jean Ishobeff					X
Marcia Harris					X
Ign Salutski				X	
Lawrence D'Orsay					X
Ed. Hearnan)					X
Jack Hopkins)					X
F. Fredini)					X
Dorothy Hughes)					X
Nadine Platt)					X
5 Musicians				X	
11 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	6
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	1115	
NO. TODAY	8	
TOTAL	1123	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:30 PM

REMARKS

E.C.BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Garden Scene — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE April 20, 1923 19
REPORTING TIME 9:00 AM
WEATHER [illegible]
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKED	NOT WORKING
Carol Dempster					X
Adolphe Menjou				X	
Ricardo Cortez				X	
Jean Lebedeff				X	
Marcia Harris					X
Iya deFatti				X	
Lawrence D'Orsay				X	
Ed. Roseman)				X	
Jack Hopkins)				X	
Felix Freund)				X	
Dorothy Hughes)					X
Nadine Platt)					X
3 Musicians				X	
65 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	6710
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	10
STILLS TOTAL	204

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE	1070	
NO. TO DATE	[illegible]	
NO. TODAY	1110	
TOTAL		
BALANCE		

WORKING TIME	
STARTED	[illegible]
FINISHED	6:15 PM

REMARKS

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

Garden Tent

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					X
Adolphe Menjou				X	
Maurice Costello				X	
Jean Lebedeff				X	
Marcia Harris					X
Iya Adlatzki					X
Lawrence D'Orsay				X	
Ed. Newman)				X	
Jack Hopkins)				X	
Felix Fredini)				X	
Dorothy Hughes)					X
Nadine Platt)					X
3 Musicians-				X	
142 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	18
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	1017	
NO. TODAY	61	
TOTAL	1078	
BALANCE		

WORKING TIME	
STARTED 9:00 AM	
FINISHED 7:00 PM	

REMARKS

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Garden Gate — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE April 28, 1926 19
REPORTING TIME 9:45
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE 49
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHOICE	CALLED FOR BOOK	WORKING	NOT WORKING
Carol Dempster					X
Adolphe Menjou				X	
Ricardo Cortez				X	
Jean Lebedeff				X	
Marcia Harris					X
Lya dePutti				X	
Lawrence D'Orsay				X	
Mr. Norman)				X	
Jack Hopkins)				X	
Felix Fredini)				X	
Dorothy Hughes)					X
Nadine Platt)					X
3 Musicians				X	
204 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	99465
TODAY'S FOOTAGE	1190
TOTAL FOOTAGE	101355

STILLS	
STILLS TODAY	18
STILLS TOTAL	318

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	973	
NO. TODAY	44	
TOTAL	1017	
BALANCE		

WORKING TIME	
STARTED	9:00 AM
FINISHED	6:00 PM

REMARKS

E.G.BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Garden Patio — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE April 27, 1926 19
REPORTING TIME 9 AM
WEATHER
NO. DAYS TO DATE 50
CAMERA DAYS TO DATE 48
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISCHGD	CALLED FOR MORE	REPORTED	NOT REPORTED
Carol Dempster					X
Adolphe Menjou				X	
Ricardo Cortez				X	
Jean Lebedeff				X	
Marcia Harris					X
Ida Dalfatti				X	
Lawrence D'Orsay				X	
Ed. Newman)				X	
Jack Hopkins)				X	
Felix Fredini)				X	
Dorothy Hughes)					X
Nadine Platt)					X
3 Musicians				X	
292 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	0
STILLS TOTAL	230

SCENES	REPORT	ADDED
NO. IN PICTURE		
NO. TO DATE	939	
NO. TODAY	34	
TOTAL	973	
BALANCE		

WORKING TIME	
STARTED	9:00 AM
FINISHED	6:00 PM

REMARKS

E. C. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Rehearsals - Garden Fete SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE April 26, 1926 19
REPORTING TIME 8:30 PM
WEATHER
NO. DAYS TO DATE 48
CAMERA DAYS TO DATE 47
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR 9AM	REPORTED	NOT REPORTED
Gaul Dempster					X
Adolphe Menjou				X	
Maurice Cortes				X	
Jean Lefebvre				X	
Marie Harris					X
Lya dePutti				X	
Lawrence D'Orsay				X	
M. Newman)				X	
Jack Hopkins (				X	
Felix Pretini)				X	
Dorothy Hughes)					X
Nadine Platt)					X
49 Extras				X	
3 Musicians				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	2800
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	322

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE	959	
NO. TODAY	[illegible]	
TOTAL	959	
BALANCE		

WORKING TIME	
STARTED	8:30 PM
FINISHED	10:50 PM

REMARKS

Rehearsal of Garden Fete and Tests-

R. G. BYRNES-
(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. G. GRIFFITH
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Street — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE April 24, 1926 19
REPORTING TIME 12 Noon
WEATHER
NO. DAYS TO DATE 62
CAMERA DAYS TO DATE 46
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Gazel Dempster				X	
Adolphe Menjou					X
Maurice Cortes				X	
Jean Lebedeff					X
Marie Harris					X
Iya Abbatti					X
Lawrence D'Orsay					X
Mr. Roman)					X
Jack Hopkins (					X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt (					X
Clifford Holland)		X			
3 Musicians				X	
18 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	1810
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	6
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	12 Noon
FINISHED	4:50 PM

REMARKS

E. G. BYRNES-
(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 47
CAMERA DAYS TO DATE 45
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISCHARGED	CALLED FOR TOMORROW	WORKING	NOT WORKING
Gavril Pasquier				X	
Adolphe Menjou					X
Ricardo Cortez				X	
Jean Ishaloff					X
Nanda Harvie					X
Iya Adlatti					X
Lawrence D'Orsay					X
Ed. Bowman)					X
Jack Hopkins :					X
Felix Fredini)					X
Dorothy Hughes)				X	
Nadine Platt :				X	
Clifford Holland)				X	
3 Musicians				X	
25 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	1060
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	0
STILLS TOTAL	217

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	886	
NO. TODAY	44	
TOTAL	930	
BALANCE		

WORKING TIME	
STARTED	12- Noon
FINISHED	1:30 AM

REMARKS

R. C. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24815 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE April 26, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 65
CAMERA DAYS TO DATE 64
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster				X	
Adolphe Menjou				X	
Ricardo Cortez				X	
Ivan Lebedoff			X		X
Marcia Harris					X
Ign. Aufetti					X
Lawrence D'Orsay					X
M. Newman)					X
Jack Hopins :					X
Felix Pestini)					X
Dorothy Hughes)					X
Nadine Platt :					X
Clifford Holland)					X
5 Musicians-				X	
26 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	971400
TODAY'S FOOTAGE	6965
TOTAL FOOTAGE	977365

STILLS	
STILLS TODAY	10
STILLS TOTAL	509

SCENES	SCRIPT	ADDED
NO. IN PICTURE	670	
NO. TO DATE	16	
NO. TODAY	686	
TOTAL		
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:00 PM	

REMARKS

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24315 ACME

PROD. NO. 355
PROD. NAME SONGS OF ALSAR
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN PRESSLEY
PROD. STARTED 3/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. Tempest's Palace SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE April 13/26 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 46
CAMERA DAYS TO DATE 43
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHANGE	CALLED FOR HERE	REQUIRED	NOT REQUIRED
Carol Dempster					X
Adolphe Menjou					X
Ricardo Cortez				X	
Jean Lebedeff					X
Marie Harris					X
Iga Defatti				X	
Lawrence D'Orsay					X
Ed. Roseman)					X
Jack Hopkins :					X
Felix Fredani)					X
Dorothy Hughes)					X
Nadine Platt :					X
Clifford Hollund)					X
3 Musicians				X	
3 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	865530
TODAY'S FOOTAGE	6030
TOTAL FOOTAGE	871400

STILLS	
STILLS TODAY	10
STILLS TOTAL	239

SCENES	SCRIPT	CODED
NO. IN PICTURE		
NO. TO DATE	653	
NO. TODAY	17	
TOTAL	670	
BALANCE		

WORKING TIME		
STARTED	9:30 AM	Tests 6:45
FINISHED	8:45 PM	8:45

REMARKS

Tests of Miss deFatti dresses-
Footage will total in Thurs. report.

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Survey of Customers SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE April 26, 1926 19
REPORTING TIME 9:45
WEATHER
NO. DAYS TO DATE 44
CAMERA DAYS TO DATE 42
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIRCODE	CALLED FOR HERE	REPORTED	NOT CALLED
Carol Dempster				X	
Adolphe Menjou					X
Maurice Cortez				X	
Jean Ishoteff					X
Marcia Harris					X
Ida Dalteff					X
Lawrence D'Orsay				X	
Mr. Newman)					X
Jack Hopkins :					X
Felix Fredini)					X
Dorothy Hughes)				X	
Nadine Platt :				X	
Clifford Holland)				X	
2 Students from School: Misses Harris & Morgan				X	
3 Musicians				X	
60 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	10,[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	18
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	615	
NO. TODAY	38	
TOTAL	653	
BALANCE		

WORKING TIME	
STARTED 9:[illegible] AM	
FINISHED 6:[illegible] PM	

REMARKS

E. G. BYRNES-
(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE April 17, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 48
CAMERA DAYS TO DATE 48
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Gamil Demetrov				X	
Adolphe Menjou					X
Ricardo Cortez				X	
Jean Tchelaff					X
Marie Marsh				X	
Ida Dalfatti					X
Lawrence D'Orsay					X
Ed. Deacon)					X
Jack Hopkins)					X
Felix Fratini)					X
Dorothy Duncan)				X	
Nadine Platt)				X	
Clifford Holland)				X	
3 Musicians				X	
2 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	234970
TODAY'S FOOTAGE	10900
TOTAL FOOTAGE	245870
STILLS	
STILLS TODAY	
STILLS TOTAL	668

SCENES	SCRIPT	CODES
NO. IN PICTURE		
NO. TO DATE	770	
NO. TODAY	84	
TOTAL	854	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:30 PM

REMARKS

E. C. Byrnes-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR TODAY	WORKING	NOT WORKING
Gavit Dunstar					X
Adolphe Menjou				X	
Maurice Gaston				X	
Jean Ishoeloff				X	
Marcia Harris					X
Igo Sulutti				X	
Lawrence D'Orsay				X	
M. Berman)					X
Jack Hopkins (					X
Felix Freaint (					X
Dorothy Hughes)					X
Nadine Flint (					X
Clifford Holland)					X
3 Musicians-				X	
35 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	10
STILLS TOTAL	[illegible]

SCENES	SCRIPT	USED
NO. IN PICTURE		
NO. TO DATE	700	
NO. TODAY	53	
TOTAL	750	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	8:-- PM

REMARKS

BY PWES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
[illegible]					X
[illegible]				X	
[illegible]				X	
[illegible]				X	
[illegible]					X
[illegible]				X	
[illegible]				X	
Ed Donnem)					X
Jack Hopkins :					X
Felix Feltzni)					X
Dorothy Hughes)					X
Nadine Platt :					X
Clifford Holland)					X
3 Musicians				X	
55 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	6
STILLS TOTAL	[illegible]

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:30 PM

REMARKS

Ed. Byrnes-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DISCHARGED	CALLED FOR NEXT	WORKING	NOT WORKING
Gurol Dempster					X
Adolphe Menjou				X	
Maude Gurtes				X	
Joan Tchubeff				X	
Marcia Harris					X
Ida de Patti				X	
Lawrence D'Orsay				X	
Ed. Norman)					X
Jack Hopkins :					X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt :					X
Clifford Holland)					X
5 Musicians				X	
124 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	10
STILLS TOTAL	[illegible]
SCENES	SCRIPT / ACTUAL
NO. IN PICTURE	
NO. TO DATE	[illegible]
NO. TODAY	[illegible]
TOTAL	[illegible]
BALANCE	

WORKING TIME	
STARTED	9:00 AM
FINISHED	7:05 PM

REMARKS

BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM 24815 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTER

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CLEARED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster					X
Adolphe Menjou				X	
Ricardo Cortez				X	
Jean Ishobuff				X	
Marcia Harris					X
Igo de Patti				X	
Lawrence D'Orsay				X	
Ed. Newman)					X
Jack Hopkins :					X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt :					X
Clifford Holland)					X
3 Musicians				X	
268 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	10
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	8:30 AM
FINISHED	6:20 PM

REMARKS

BYRES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24315 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR WORK	WORKING	NOT WORKING
Gaul Dempster					X
Adolphe Menjou				X	
Maude Gorton				X	
Jean Schelcoff				X	
Marie Harris				[illegible]	X
Iga deFatti				X	
Lawrence D'Orsay				X	
Mr. Beaman)					X
Jack Hopkins)	Mamas Servants				X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt)	Clare and Tempest				X
Clifford Holland)	Friends				X
3 Musicians-					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	100970
TODAY'S FOOTAGE	
TOTAL FOOTAGE	

STILLS	
STILLS TODAY	
STILLS TOTAL	829

SCENES	SCRIPT	CODES
NO. IN PICTURE		
NO. TO DATE	592	
NO. TODAY		
TOTAL		
BALANCE		

WORKING TIME

STARTED 9:30 AM
FINISHED 4:30 PM

REMARKS

Rehearsals- Tests of Miss de Putti in Costume- Footage to be added to Tuesdays report-

(ASST. DIRECTOR'S SIGNATURE) [illegible]

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster	Novia Klum			X	
Adolphe Menjou	Prince Rimsky				X
Marcia Harris	Tempest				X
Jean Ishkoff	Amiel				X
Iga De Tuttle	Lady Sybil				X
Lawrence D'Orsay	Lord Kiron				X
[illegible]					X
Ed. Brennan) Jack Hopkins ; Walter Trefzal)	Rimsky Servants				X
Dorothy Hughes) Nadine Platt ; Clifford Holland)	Tempest & Claire's Friends				
5 Musicians				X	
20 Extras - Rehearsing dance for Restaurant					
20 Dancers will also rehearse Sunday 4/11/26					

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	104543
TODAY'S FOOTAGE	2735
TOTAL FOOTAGE	107278

STILLS	
STILLS TODAY	2
STILLS TOTAL	229

SCENES	SCRIPT	ISSUED
NO. IN PICTURE		
NO. TO DATE	595	
NO. TODAY	7	
TOTAL	602	
BALANCE		

WORKING TIME	
STARTED	9:50 AM
FINISHED	5:30 PM

REMARKS

WALSH -

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. [illegible] SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster				X	
Adolph Menjou				X	
Maurice Costello				X	
Jean Schelcoff					X
Harold Harvey					X
Ign de Petri					X
Lawrence D'Orsay					X
Tom Bosman)					X
Jack Hopkins (	Dinner Servants				X
Felix Fredini)					X
Dorothy Hughes)		X	X		X
Nadine Platt (	Friends of Clare and Tempest	X	X		X
Clifford Holland)				X	
3 Musicians				X	
3 Extras-				X	
20 Extras rehearsing dance for restaurant scene-					

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	[illegible]
STILLS TODAY	[illegible]
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME		
STARTED	9:30 AM	
FINISHED	7:00 PM	

REMARKS

FRANK TALBE

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR MORE	WORKED	NOT WORKING
Carol Dempster	Marie Clare			X	
Adolphe Menjou	Prince Simone			X	
Ricardo Cortez	Tempest				X
Jean Lebedeff	André				X
Marcia Harris	Lumbody				X
Ign de Petti	Lady Sybil				X
Lawrence D'Orsay	Lord Hilton				X
M. Beeman)					X
Jack Hopkins :	Simone's Servants				X
Felix Fredini)					X
Dorothy Hughes)				X	
Nadine Platt :	Friends of Clare and			X	
Clifford Holland)	Tempest			X	
5 Musicians				X	
12 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	171,640
TODAY'S FOOTAGE	5,280
TOTAL FOOTAGE	176,920

STILLS	
STILLS TODAY	5
STILLS TOTAL	224

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	839	
NO. TODAY	12	
TOTAL	851	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:30 PM

REMARKS

E. G. BYRESS-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTER [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE April 9, 1924, 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	DIRECT	CALLED FOR BOOK	REPORT	NOT REPORT
[illegible]	Marie Clare			X	
[illegible]	Prince Hammes			X	
[illegible]	Tempest				X
[illegible]	Amiel				X
[illegible]	Lambkin				X
[illegible]	Lady Ophil				X
[illegible]	Lord Vitou				X
[illegible]					X
M. [illegible]) Jack Hopkins) Felix Fredini)	Hammes' Servants				X X X
Dorothy Hughes) Nadine Platt) Clifford Holland)	Friends of Clare and Tempest		X	X X X	
28 Extras- 5 Musicians				X X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	166260
TODAY'S FOOTAGE	6500
TOTAL FOOTAGE	172760

STILLS	
STILLS TODAY	6
STILLS TOTAL	219

SCENES	REGIST	CORRECT
NO. IN PICTURE		
NO. TO DATE	314	
NO. TODAY	20	
TOTAL	334	
BALANCE		

WORKING TIME

STARTED 8:30 AM
FINISHED 4:30 PM

REMARKS

BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24815 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 1919
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTINUED	CALLED FOR [illegible]	[illegible]	NOT [illegible]
Gavil Dempster	Kevin Clare			X	
Adolphe Menjou	Prince Nimmer				X
Ricardo Cortez	Tempest				X
Jack Mulhoff	Ariel				X
Martin Harvey	Landlady				X
Mae de Putti	Lady Sybil				X
Lawrence D'Orsay	Lord Hiten				X
Ed. Peveum)					
Jack Hopkins (	Nimmer' Servants				X
Felix Fredini)					X
					X
Dorothy Hughes)				X	
Nadine Platt (	Friends of Clare and			X	
Clifford Holland)	Tempest			X	
8 Musicians				X	
8 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	16[illegible]60
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	16[illegible]60

STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	[illegible]

SCENES	SCRIPT	TODAY
NO. IN PICTURE		
NO. TO DATE	514	
NO. TODAY	[illegible]	
TOTAL	514	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:15 PM

REMARKS

Rehearsals in Bohemian room-
2 inserts in Tempest's room-
Footage to be added to Wednesday's report-

EXPRESS-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Tempest Room — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR NEXT	WORKING	NOT WORKING
Gordon Dempster	Marie Clare			X	
Adolphe Menjou	Prince Simone				X
Florence Carter	Tempest				X
Jean Schedoff	André			X	
Marie Marie	Lamiaky				X
Mae Schutt	Lady Sybil				X
Lawrence D'Orsay	Lord Hiton				X
8 Musicians				X	
1 Extra				X	
Ed. Brennan)	Simones Servants				X
J. Hopkins :					X
F. Fredini)					X
Dorothy Hughes)	Friends of Clare and			X	
Nadine Platt :				X	
Clifford Holland)	Tempest			X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	[illegible]

SCENES	SCRIPT	CODES
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME

STARTED 9:30 AM
FINISHED 7:00 PM

REMARKS

[illegible]
(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIRSTNES	CALLED FOR TIME	WORKING	NOT WORKING
Carol Dempster	Marie Clare				X
Adolphe Menjou	Prince Rameau				X
Maurice Cruise	Tempest			X	
Jean Ishobuff	Ankel				X
Marie Harris	Lullaby				X
Miss deputti	Lady Sybil			X	
Lawrence D'Orsay	Lord Hilton				X
5 Musicians				X	
Ed. Bowman)					X
Jack Hopkins (	Mimmes' Servants				X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt :	Friends of Tempest &				X
Clifford Holland)	Clare				X
Contract-School, Marion Harris				X	
1 Extra				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]
STILLS	
STILLS TODAY	34
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	16	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:00 PM

REMARKS

Inserts of Miss deputti in Lucio Room- Time 1 hr.

DERWES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24513 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTER [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

Transcribed by [illegible]

SET OR LOC. [illegible] SET NO. [illegible]
SET OR LOC. [illegible] SET NO. [illegible]
SET OR LOC. [illegible] SET NO. [illegible]

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER [illegible]
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH [illegible]

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
[illegible]	[illegible]			X	
[illegible]	[illegible]				X
[illegible]	[illegible]				X
[illegible]	[illegible]			X	
[illegible]	[illegible]			X	
[illegible]	[illegible]				X
[illegible]	[illegible]				X
[illegible]				X	
[illegible])					X
Jack Hopkins ;	Hunnes' Servants				X
Felix Fredini)					X
Dorothy Hughes)	Friends of Clare				X
Nadine Picott ;	and Tempest				X
Clifford Holland)					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	194

SCENES	SCRIPT	CODED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	9:40 PM

REMARKS

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 4/3/26 19
REPORTING TIME 9:00 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR NOON	REPORTED	OUT REPORTED
Gamil Dauphar	Marie Clare				X
Adolphe Menjou	Prince Hamma			X	
Ricardo Cortez	Tempest			X	
Jean Hersholt	Amiel			X	
Marcia Harris	Landlady				X
Miss DeFuttá	Lady Ophil			X	
Lawrence D'Orsay	Lord Hilton			X	
8 Musicians				X	
Ed. Bowman)				X	
Jack Hopkins :	Mimmes' Servants			X	
Felix Fredini)				X	
Dorothy Hughes)					X
Nadine Platt :	Friends of Clare				X
Clifford Holland)	and Tempest				X
3 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	141885
TODAY'S FOOTAGE	7255
TOTAL FOOTAGE	149140

STILLS	
STILLS TODAY	4
STILLS TOTAL	124

SCENES	SCRIPT	SCENES
NO. IN PICTURE		
NO. TO DATE	457	
NO. TODAY	29	
TOTAL	464	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:35 PM

REMARKS

R. G. EYRES-
(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 57
CAMERA DAYS TO DATE 56
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster	Marie Clare				X
Adolphe Menjou	Prince Simone			X	
Maurice Cartan	Tempest			X	
Jean Lebedoff	Adik			X	
Marie Harris	Landlady				X
Mae Delfatti	Lady Sybil		X		X
Lawrence D'Orsay	Lord Alton		X		X
8 Chateaux				X	
Mr. Newman)	Simone's Servants			X	
Jack Hopkins ;				X	
Felix Fredani)				X	
Dorothy Hughes)					X
Nadine Platt ;	Friends of Clare and				X
Clifford Holland)	Tempest				X
31 Extras-				X	
Misses Morgan, Monroe, Harris, Kenvin,)	School Contract			X	
Dunn, Gray)	(20) Working-			X	
Messrs Andrews, Blackton, Hartley,)				X	
Buchanan)				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	15
STILLS TOTAL	120

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	395	
NO. TODAY	42	
TOTAL	437	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	7:15 PM

REMARKS

E. G. BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTER [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/28/26 19
REPORTING TIME 9:00 A.
WEATHER
NO. DAYS TO DATE 26
CAMERA DAYS TO DATE 26
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR TODAY	WORKING	NOT WORKING
Gloria Swanson	Maria Clare				X
Adolphe Menjou	Prince Stanno			X	
Ricardo Cortez	Tempest			X	
Jean Tchelitcff	Amiel			X	
Marie Harris	Landlady				X
Miss DePutti	Lady Sybil		X		X
Lawrence D'Orsay	Lord Milan		X		X
8 Musicians				X	
Ed. Bowman)	Minnes' Servants			X	
Jack Hopkins ;				X	
Felix Fredini)				X	
Dorothy Hughes)	Friends of Clare and Tempest				X
Nadine Platt ;					X
Clifford Holland)					X
72 Extras-				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	125760
TODAY'S FOOTAGE	6740
TOTAL FOOTAGE	132500

STILLS	
STILLS TODAY	20
STILLS TOTAL	175

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	573	
NO. TODAY	22	
TOTAL	595	
BALANCE		

WORKING TIME		
STARTED	9:00 AM	
FINISHED	7:16 PM	

REMARKS

E. G. Byrnes-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Tempest's Room — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 19
REPORTING TIME [illegible] AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	PROMPT	CALLED FOR TIME	WORKING	NOT WORKING
Gareth Hughes	Kevin Glare			X	
Adolphe Menjou	Prince Nimmo				X
Maurice Costello	Tempest			X	
Jean Schwarzwald	Ankel			X	
Marcia Harris	Lumkody				X
S Montaine				X	
Ed. Bowman)					X
Jack Hopkins ;	Minnes' Servants				X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt ;					X
Clifford Holland)					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	6
STILLS TOTAL	[illegible]

SCENES	SCENIC	TOPICAL
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	16	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:45 PM

REMARKS

R. G. BYRES-
(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible] D. A. [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Tempest's Room — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 19
REPORTING TIME [illegible] AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHOICES	CALLED FOR BOOK	REPORTS	NOT REPORTED
Gazel Dempster	Marie Clare			X	
Adolphe Menjou	Prince Hamma				X
Maurice Costes	Tempest				X
Jean Ishoteff	Amiel			X	
Marion Harris	Lashlady		X		X
S Matsiam				X	
Ed. Tonnan)					X
Jack Hopkins ;	Hamma' Servants				X
Felix Vredini)					X
Dorothy Hughes)					X
Nadine Plantt :	Friends of Clare and				X
Clifford Holland)	Tempest				X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	0
STILLS TOTAL	149

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	19	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 A
FINISHED	6:30 P

REMARKS

Inserts Brokers Office
6:30 to 7:30 PM

(ASST. DIRECTOR'S SIGNATURE) [illegible]

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURES	CALLED FOR HERE	WORKING	NOT WORKING
Gavil Dempster	Marie Clare				X
Adolphe Menjou	Prince Simone			X	
Ricardo Cortez	Tempest			X	
Jean Schnoteff	Lucia				X
Marcia Harris	Lanlady				X
8 Maidens				X	
M. Thomas)					X
Jack Hopkings ;	Simone's Servants				X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Plantt :	Friends of Clare and				X
Clifford Holland)	Tempest				X
28 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	14
STILLS TOTAL	141

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	47	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:45 PM

REMARKS

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED 5/5/26

SET OR LOC. Campanile Scene — SET NO.
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE 6/25/26 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	REPORTED	NOT REPORTED
Guy D. Dumpster	Movie Class			X	
Melpha Bunjes	Nissen				X
Maurice Cartes	Tempest				X
Jean Lebedeff	Amid		X		X
Nevets Harris	Landlady			X	
S Shuisiam				X	
M. Roeman)					X
Jack Hopkins ;	Nissen Servants				X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt ;	Friends of Clare and				X
Clifford Holland)	Tempest				X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	3
STILLS TOTAL	187

SCENES	SCRIPT	ACCES
NO. IN PICTURE		
NO. TO DATE	105	
NO. TODAY	4	
TOTAL		
BALANCE	109	

WORKING TIME	
STARTED	9:30 AM
FINISHED	8:15 PM

REMARKS

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME HORSES OF ALLE
DIRECTOR D. F. [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____
SET OR LOC. _____ SET NO. _____

DATE [illegible] 19
REPORTING TIME
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster	Marie Clare				X
Adolphe Menjou	Prince Simone				X
Ricardo Cortez	Geoffrey Tempest				X
Jean Ishieff	Amiel				X
Marcia Harris	Lucilly				X
M. Freeman)					X
Jack Hopkins (	Simone Servente				X
Felix Pralini)					X
Dorothy Hughes)					X
Nadine Platt (	Friends of Clare and Tempest				X
Clifford Holland)					X

NOT WORKING OWING TO CONVENTION-

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	
STILLS TOTAL	124

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	
FINISHED	

REMARKS

F. J. WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE [illegible]
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHOSEN	CALLED FOR	REPORTED	NOT REPORTED
Gayel Dumpster	Marie Clare				X
Adolphe Menjou	Prince Rimnes				X
Ricardo Cortez	Geoffrey Tempest			X	
Jean Ishoteff	Imoli			X	
Martin Harvie	Lumley				X
8 Musicians				X	
Ed. Bowman)				X	
Jack Hopkins :	Imoli's Servants				X
Felix Fredini)					X
Dorothy Hughes)					X
Nadine Platt :	Friends of Clare and				X
Clifford Holland)	Tempest				X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	9816
TODAY'S FOOTAGE	850
TOTAL FOOTAGE	9966

STILLS	
STILLS TODAY	
STILLS TOTAL	104

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	250	
NO. TODAY	8	
TOTAL	258	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	12:00 N

REMARKS

WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROG. NO. [illegible]
PROG. NAME [illegible]
DIRECTOR [illegible]
STAR [illegible]
CAMERAMAN [illegible]
PROG. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Tempest's home — SET NO.
SET OR LOC. Dance Hall — SET NO.
SET OR LOC. — SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 19
CAMERA DAYS TO DATE 19
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	REPORT	OUT OVERTIME
Carol Dempster	Maria Clare			X	
Adolphe Menjou	Prince Nicanor				X
Maurice Cartes	Geoffrey Tempest			X	
Jean Lebedeff	André		X		X
Natalie Kovris	Lucilly			X	
8 Musicians				X	
1 Extra				X	
M. Beaman)			X		X
Jack Hopkins :	Human Servants				X
Felix Fredini)					X
Dorothy Hughes)	Clare and Tempest's friends-			X	
Nadine Platt :				X	
Clifford Holland)				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	10
STILLS TOTAL	134

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	570	
NO. TODAY	10	
TOTAL	580	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:45 PM

REMARKS

E. G. BURNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR D. W. GRIFFITH
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO. [illegible]
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH [illegible]

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Gavil Pumpter	Movie Class			X	
Adolphe Menjou	Prince Rimmon				X
Blanche Sartes	Geoffrey Tempest			X	
Jean Lebedoff	Antoli				X
Marcia Harris	Lucilady				X
5 Musicians				X	
Ed. Bowman)	Rimmon' Servants				X
Jack Hopkins :					X
Felix Fredini)					X
Dorothy Hughes)	Clare and Tempest's friends				X
Nadine Platt :					X
Clifford Holland)					X

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	4405
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	5
STILLS TOTAL	114

SCENES	SCRIPT	ADDED
NO. IN PICTURE	[illegible]	
NO. TO DATE	260	
NO. TODAY	10	
TOTAL	270	
BALANCE		

WORKING TIME		
STARTED	9:30 AM	
FINISHED	4:30 PM	

REMARKS

E. G. BYRES

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. Dance Hall — SET NO.
SET OR LOC. Lucio's Apt. — SET NO.
SET OR LOC. Marriage Bureau — SET NO.

DATE [illegible] 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 37
CAMERA DAYS TO DATE 37
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHANGED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Dempster	Nada Clare			X	
Adolphe Menjou	Prince Rimsky				X
Ricardo Cortez	Geoffrey Tempest			X	
Jean Ishoeloff	Ishak			X	
Marcia Harris	Lucilady				X
Ed. Donnum)					
Jack Hopkins (	Rimsky Servants			X	
Felix Predini)					
Dorothy Hughes)				X	
Nadine Platt (	Friends of Clare and			X	
Clifford Holland)	Tempest			X	
3 Musicians				X	
63 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	60850
TODAY'S FOOTAGE	6305
TOTAL FOOTAGE	67155

STILLS	
STILLS TODAY	6
STILLS TOTAL	109

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	235	
NO. TODAY	27	
TOTAL	260	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:45 PM	

REMARKS

E. G. BYRES

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 36
CAMERA DAYS TO DATE 36
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR HERE	REPORTED	NOT CALLED
Carol Dempster	Hetta Clare			X	
Adolphe Menjou	Prince Hassan			X	
Maurice Costello	Geoffrey Tempest			X	
Jean Lebedeff	Ankah				X
Marcia Harris	Lumkloty				X
24 Extras				X	
9 Hindoos				X	
Mr. Bowman) Jack Hopkins) Felix Fredini)	Hindoo Servants-			X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	5
STILLS TOTAL	104

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	7:15 PM

REMARKS

E. G. [illegible]

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME Sorrows of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN H. Fishback
PROD. START [illegible]

SET OR LOC. Jack's Drawing Room SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE March 29, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 16
CAMERA DAYS TO DATE 16
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	REPORTED	NOT REPORTED
Carol Dempster	Marie Clare				X
Adolphe Menjou	Prince Nimano			X	
Ricardo Cortez	Geoffrey Tempest			X	
Jean Tokatoff	Ishak			X	
Marcia Harris	Landlady				X
8 Shakiam				X	
9 Tatrus				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	6668
TODAY'S FOOTAGE	7110
TOTAL FOOTAGE	7668

STILLS	
STILLS TODAY	12
STILLS TOTAL	99

SCENES	SCRIPT	USED
NO. IN PICTURE	[illegible]	
NO. TO DATE	194	
NO. TODAY	19	
TOTAL	213	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	7:00 PM

REMARKS

E. G. BYRNES

(ASST. DIRECTOR'S SIGNATURE)

FORM 24815 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 8/8/36

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE 8/26/36 19
REPORTING TIME 9:00 AM
WEATHER
NO. DAYS TO DATE 14
CAMERA DAYS TO DATE 14
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHECKED	CALLED FOR WORK	WORKING	NOT WORKING
Carol Ponyster	Marie Claro				X
Adolphe Menjou	Prince Simone				X
Ricardo Cortez	Geoffrey Tempest			X	
Jean Lebedeff	André			X	
Harvey Harris	Lambely				X
9 Musicians				X	
10 Extras				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	61,445
TODAY'S FOOTAGE	4,140
TOTAL FOOTAGE	65,585

STILLS	
STILLS TODAY	5
STILLS TOTAL	67

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE	188	
NO. TO DATE	11	
NO. TODAY	194	
TOTAL		
BALANCE		

WORKING TIME

STARTED	9:30 AM
FINISHED	5:00 PM

REMARKS

N.B. Yesterdays report should have carried three musicians- Pardon error-

E. G. BYRNES-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTER [illegible]

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE 15
CAMERA DAYS EST. TO FINISH 15

NAME	CHARACTER	REPORTED	CALLED FOR WORK	WORKING	NOT WORKING
Gayl Dumpster	Maria Vlaro			X	
Adolphe Menjou	Prince Simone				X
Ricardo Cortez	Geoffrey Teapot			X	
Jean Lebedeff	Amiel				X
Marie Harris	Lumlady				X
2 Butlers				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	4610
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	4
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	~~149~~	171
NO. TODAY	12	
TOTAL		
BALANCE	~~161~~	183

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:45 PM

REMARKS

E.G.BYRES
(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED 3/1/26

SET OR LOC [illegible] SET NO. 1
SET OR LOC SET NO.
SET OR LOC SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	WORKING	NOT WORKING
Gayel Dempster	Marie Clare			X	
Adolphe Menjou	Prince Rimmon				X
Ricardo Cortez	Geoffrey Tempest			X	
Jean Schedoff	Amok				X
Marie Harris	Landlady			X	
8 Musicians				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	7
STILLS TOTAL	76

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	149	
NO. TODAY	[illegible]	
TOTAL		
BALANCE	171	

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:30 PM	

REMARKS

F.J.WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME Sorrows of Satan
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Hankock
PROD. STARTED 2/2/26

SET OR LOC. Tempest's room — SET NO. 3
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE March 10, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 33
CAMERA DAYS TO DATE 33
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	WORKING	NOT WORKING
Gavil Dempster	Marie Claro			X	
Adolphe Menjou	Prince Nimano				X
Ricardo Cortez	Geoffrey Tempest				X
Marie Harde	Lomilely			X	
Jean Lebedoff	Antel				X
5 Hunians				X	

FOOTAGE	
PREVIOUS TOTAL	46255
TODAY'S FOOTAGE	5000
TOTAL FOOTAGE	51255
Less Test footage of March 8, which was omitted	165
WORK RAN, 20 min.	51170
STILLS TOTAL 69	

SCENES	SCRIPT	USED
NO. IN PICTURE		
NO. TO DATE	129	
NO. TODAY	20	
TOTAL	149	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:45 PM

REMARKS

Note for Frank Walsh: On your report of March 8th, you added 165 feet of test footage which should be listed separately. This footage has therefore been deducted from the total, as above.

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM 24815 ACME

PROD. NO. [illegible]
PROD. NAME Joyous of Juba
DIRECTOR D. W. Griffith
STAR
CAMERAMAN Fischbeck
PROD. STARTED 3/1/26

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

SET OR LOC. Zamoski's Home SET NO. 1
SET OR LOC. Africa SET NO. 2
SET OR LOC. SET NO.

DATE March 31, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 10
CAMERA DAYS TO DATE 10
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTINUED	CALLED FOR WORK	WORKING	NOT WORKING
Gamil Dempster	Marie Clare				X
Adolphe Menjou	Prince Hiamo			X	
Ricardo Cortez	Geoffrey Tempest			X	
Jean Lebedeff	Amal			X	
Marcia Harris	Lunkhady				X
8 Natives				X	

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	7000
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	4
STILLS TOTAL	63

SCENES	SCRIPT	ADDED
NO. IN PICTURE	108	
NO. TO DATE	84	
NO. TODAY	129	
TOTAL		
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 5:30 PM	

REMARKS

F. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR
STAR
CAMERAMAN
PROD. STARTED

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CHANGED	CALLED FOR NEXT	REPORTED	NOT CALLED
[illegible]	[illegible]				X
[illegible]	[illegible]			X	
[illegible]	[illegible]			X	
[illegible]	[illegible]			X	
[illegible]	[illegible]				X
5 [illegible]				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	4
STILLS TOTAL	[illegible]

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	95	
NO. TODAY	10	
TOTAL	105	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 5:30 PM	

REMARKS

P. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC. [illegible] SET NO. 1
SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.

DATE March 9, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE
CAMERA DAYS TO DATE 6
CAMERA DAYS EST. TO FINISH 8

NAME	CHARACTER	DISCHARGED	CALLED FOR NEXT	WORKING	NOT WORKING
[illegible]	Marie Blake			X	
[illegible]	Prince Nanana				X
[illegible]	Geoffrey Tempest			X	
[illegible]	[illegible]				X
[illegible]	Lumkledy			X	
3 Musicians				X	
1 Extra				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	2660
TODAY'S FOOTAGE	560
TOTAL FOOTAGE	3220

STILLS	
STILLS TODAY	7
STILLS TOTAL	21

SCENES	SCRIPT	ACTUAL
NO. IN PICTURE		
NO. TO DATE	83	
NO. TODAY	12	
TOTAL	95	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:00 PM

REMARKS

F. J. WALSH.

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

SET OR LOC.
SET OR LOC. [illegible] SET NO. 1
SET OR LOC.
SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE 7
CAMERA DAYS TO DATE 7
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FIGURED	CALLED FOR WORK	REPORTED	NOT WORKING
[illegible]	Movie Class			X	
[illegible]	Prima Donna				X
[illegible]	Geoffrey Tempest			X	
[illegible]	[illegible]				X
[illegible]	Tomlinsky			X	
5 [illegible]				X	
1 [illegible]				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	2
STILLS TOTAL	44

SCENES	SCRIPT	FOOTS
NO. IN PICTURE		
NO. TO DATE	74	
NO. TODAY	9	
TOTAL	83	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	5:40 PM

REMARKS

P. J. WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME Heroes of Iaka
DIRECTOR [illegible]
STAR
CAMERAMAN Harry Fischbeck
PROD. STARTED March 1, 1926

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 6
CAMERA DAYS TO DATE 6
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTINUED	CALLED FOR TIME	WORKING	NOT WORKING
Cecil Demmler	Mario Slam			X	
Adolphe Menjou	Prince Simmes				X
Ricardo Cortez	Geoffrey Tempest			X	
Jean Acheloff	Amiel				X
Morris Harvis	Emilio				X
3 Imaiatns				X	
11 Extras-				X	

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	4105
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	10
STILLS TOTAL	12

SCENES	SCRIPT	CODED
NO. IN PICTURE		
NO. TO DATE	56	
NO. TODAY	18	
TOTAL	74	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:30 PM	

REMARKS

F. J. WILSE-

(ASST. DIRECTOR'S SIGNATURE)

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FORM 24515 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION

STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME Secrets of Japan
DIRECTOR [illegible]
STAR
CAMERAMAN Blackbeck
PROD. STARTED 3/3/26

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 5, 1926 19
REPORTING TIME 9:30 AM
WEATHER
NO. DAYS TO DATE 5
CAMERA DAYS TO DATE 5
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR NEXT	REPORTED	NOT REPORTED
Gogol Rounsey	Hata Claro			X	
Adolphe Menjou	Prince Simms				X
Ricardo Cortez	Geoffrey Tempest			X	
Jean Tokatoff	Anisk				X
Ulrede Harris	Lashlady			X	
S Chuistana				X	

Finished lighting and testing Set No. 5 at 7:30 PM.

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	15,365
TODAY'S FOOTAGE	6320
TOTAL FOOTAGE Feet	166
STILLS	8070
STILLS TODAY	16
STILLS TOTAL	32

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	39	
NO. TODAY	17	
TOTAL	56	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 8:45 PM	

REMARKS

FRANK WALSH

(ASST. DIRECTOR'S SIGNATURE)

FORM 24515 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN [illegible]
PROD. STARTED [illegible]

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. [illegible] SET NO.
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE [illegible] 19
REPORTING TIME [illegible]
WEATHER
NO. DAYS TO DATE [illegible]
CAMERA DAYS TO DATE [illegible]
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	CONTRACT	CALLED FOR WORK	REPORTED	NOT REPORTED
[illegible]	[illegible]			X	
[illegible]	[illegible]				X
[illegible]	[illegible]				X
[illegible]	[illegible]				X
[illegible]	[illegible]			X	
S [illegible]				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	[illegible]
TODAY'S FOOTAGE	[illegible]
TOTAL FOOTAGE	[illegible]

STILLS	
STILLS TODAY	[illegible]
STILLS TOTAL	[illegible]

SCENES	SCRIPT	INSERT
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	[illegible]	
TOTAL	[illegible]	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	6:30 PM

REMARKS

WALSH-

(ASST. DIRECTOR'S SIGNATURE)

FORM 23831 ACME

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN Fishback
PROD. STARTER

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

SET OR LOC. Tempest's Room — SET NO. 1
SET OR LOC. — SET NO.
SET OR LOC. — SET NO.

DATE March 8, 1926 19
REPORTING TIME 8:30 AM
WEATHER
NO. DAYS TO DATE 8
CAMERA DAYS TO DATE 8
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR MORE	WORKING	NOT WORKING
Gavil Dempster	Hawk Claw			X	
Adolphe Menjou	Prince Rimmon			X	
Ricardo Cortez	Geoffrey Tempest			X	
Jean Acheteff	Anisk				X
Marceta Harris	Lendlady			X	
5 Mustaches				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	6800
TODAY'S FOOTAGE	5560
TOTAL FOOTAGE	12360

STILLS	
STILLS TODAY	12
STILLS TOTAL	80

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	[illegible]	
NO. TODAY	14	
TOTAL	37	
BALANCE		

WORKING TIME	
STARTED	9:30 AM
FINISHED	7:45 PM

REMARKS

(ASST. DIRECTOR'S SIGNATURE)

FORM 23531 ACME

PRODUCTION DAILY REPORT

FAMOUS PLAYERS-LASKY CORPORATION
STUDIO NO. 1

PROD. NO. [illegible]
PROD. NAME [illegible]
DIRECTOR [illegible]
STAR
CAMERAMAN Flashback
PROD. STARTED March 1, 1926

SET OR LOC. [illegible] SET NO. [illegible]
SET OR LOC. SET NO.
SET OR LOC. SET NO.

DATE March 8 19 26
REPORTING TIME 8:45 AM
WEATHER
NO. DAYS TO DATE 8
CAMERA DAYS TO DATE 8
CAMERA DAYS EST. TO FINISH

NAME	CHARACTER	FINISHED	CALLED FOR WORK	REPORTED	NOT WORKING
Gayol Hampton	Maria Clara			X	
Adolphe Menjou	Prince Simonez			X	
Ricardo Cortez	Geoffrey Tempest			X	
Joan Lehndorff	Amiel				X
Marcia Harris	Landlady			X	
5 Musicians				X	

NOTE:—LIST EXTRA TALENT BELOW CONTRACT CAST

FOOTAGE	
PREVIOUS TOTAL	1100
TODAY'S FOOTAGE	5075
TOTAL FOOTAGE	6175

STILLS	
STILLS TODAY	6
STILLS TOTAL	6

SCENES	SCRIPT	ADDED
NO. IN PICTURE		
NO. TO DATE	8	
NO. TODAY	23	
TOTAL	23	
BALANCE		

WORKING TIME	
STARTED 9:30 AM	
FINISHED 6:45 PM	

REMARKS

F. F. Welsh
(ASST. DIRECTOR'S SIGNATURE)

FORM 23831 ACME

Production [illegible] No. [illegible]

Director [illegible]

Star [illegible] Camera Man [illegible]

SUMMARY OF UNFINISHED PICTURE COST

To 2/9/26 Incl.

Studio 1

1st Camera Day 8/1/25

Last Camera Day

Release Date

No. Camera Days 6

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	26,016.42	26,016.42	21—Architects	3047.36		46—Labor and Material		
DIRECTION			22—Carpenters' Salaries	7215.90		47—Photographing Titles		
2—Director and Assistants	131823.89		23—Scenic Salaries	5279.15		48—Film and Developing	87.22	87.22
3—Approving Locations			24—Prop Salaries	931.20		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	3333.98		25—Carpenter Material	5480.15		49—Actual to	21268.06	
5—Cutter and Clerk	2008.10		26—Scenic Material	271.62		Estimated on		
6—Co. Prop Men and Grips	848.28		28—Props Rented & Purch'd	843.73		(From to @ %		21268.06
12—Director & Staff Retaining	--	137714.22	29—Props Expense	42.75	16737.84			
ACTING			**LOCATIONS**					
7—Talent Acting	6733.38		31—Location Cost	207.80	207.80			
8—Talent Retaining	14050.00		32—Dressing Locations			**STAR**		
9—Extras	200.00		33—Company Traveling Time			83—Star Salary Acting	833.35	
10—Talent Expenses	783.47	21766.82	34—Transportation			84—Idle During Picture	4,166.65	
			35—Hotel and Meals			85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire			86—Star Expenses	900.00	16316.70
			LIGHT & STORM EFFECT					
			37—Electricians and Material	3363.75	3363.75	**TOTAL STUDIO COST**		249698.79
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	52.65		38—Hall Method	941.30	941.30	Charged on Home Office Books		
16—Rented	453.55		**MISCL. EXPENSES**					
17—Rented from Studio	--		39—Miscellaneous Expenses	158.09	158.09	**HOME OFFICE OVERHEAD**		
18—Purchased	550.92	1057.12	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment	--		**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	--		41—Negative Film	2556.79		**OVER—UNDER**		
			42—Developing	505.54				
			43—Cutting	--				
			44—Sample Print	1063.45				
			45—Special Color	--	4125.78			

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN No. [illegible]
Director: D.W. GRIFFITH
Star: A. [illegible] Camera Man: [illegible]

To: 2/12/26 Incl.
Studio:

1st Camera Day: 8/1/26
Last Camera Day:
Release Date:
No. Camera Days: 14

SCENARIO		
1—Scenario	26420.38	26420.38
DIRECTION		
2—Director and Assistants	138158.84	
3—Approving Locations		
4—Cameraman & Assistants	3877.48	
5—Cutter and Clerk	2311.50	
6—Co. Prop Men and Grips	990.40	
12—Director & Staff Retaining	—	139307.82
ACTING		
7—Talent Acting	9150.00	
8—Talent Retaining	14433.35	
9—Extras	555.00	
10—Talent Expenses	975.62	25113.97
WARDROBE		
15—Transportation	81.36	
16—Rented	654.65	
17—Rented from Studio	-	
18—Purchased	551.56	1287.57
HAND PROPS		
19—Purchased and Rented	--	

SETS		
21—Architects	2874.81	
22—Carpenters' Salaries	10804.18	
23—Scenic Salaries	4022.20	
24—Prop Salaries	1401.00	
25—Carpenter Material	3369.81	
26—Scenic Material	831.48	
28—Props Rented & Purch'd	448.46	
29—Props Expense	138.75	24187.73
LOCATIONS		
31—Location Cost	208.15	208.15
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		
LIGHT & STORM EFFECT		
37—Electricians and Material	4066.78	4066.78
HALL METHOD		
38—Hall Method	1170.01	1170.01
MISCL. EXPENSES		
39—Miscellaneous Expenses	175.47	175.47
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	3849.92	
42—Developing	913.29	
43—Cutting	—	
44—Sample Print	1933.86	
45—Special Color	--	6697.08

TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	41.99	41.99
STUDIO OVERHEAD		
49—Actual to	24264.54	
Estimated on		24264.54
(From ... to ... @ ... %		
STAR		
83—Star Salary Acting	1250.00	
84—Idle During Picture	6250.00	
85—Star Retaining	10416.70	
86—Star Expenses	1050.00	18966.70
TOTAL STUDIO COST		272710.13
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

Production [illegible] No. [illegible]

Director [illegible]

Star [illegible] Camera Man [illegible]

SUMMARY OF UNFINISHED PICTURE COST

To [illegible] Inch.

Studio [illegible]

1st Camera Day [illegible] No. Camera Days

Last Camera Day

Release Date 18

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	[illegible]	[illegible]	21—Architects	[illegible]		46—Labor and Material		
DIRECTION			22—Carpenters' Salaries	[illegible]		47—Photographing Titles		
2—Director and Assistants	[illegible]		23—Scenic Salaries	[illegible]		48—Film and Developing	55.99	55.99
3—Approving Locations	[illegible]		24—Prop Salaries	[illegible]		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	[illegible]		25—Carpenter Material	[illegible]		49—Actual to	27,053.91	
5—Cutter and Clerk	[illegible]		26—Scenic Material	[illegible]		Estimated on		
6—Co. Prop Men and Grips	[illegible]		28—Props Rented & Purch'd	[illegible]		(From to @ %		27,053.91
12—Director & Staff Retaining	--	[illegible]	29—Props Expense	[illegible]	[illegible]			
ACTING			**LOCATIONS**					
7—Talent Acting	[illegible]		31—Location Cost	[illegible]				
8—Talent Retaining	[illegible]		32—Dressing Locations			**STAR**		
9—Extras	[illegible]		33—Company Traveling Time			83—Star Salary Acting	[illegible]	
10—Talent Expenses	[illegible]	[illegible]	34—Transportation			84—Idle During Picture	[illegible]	
			35—Hotel and Meals			85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire		[illegible]	86—Star Expenses	1,200.00	21,616.70
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		294,080.01
			37—Electricians and Material	6,464.25	6,464.25			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	93.31		38—Hall Method	1,358.41	1,358.41	Charged on Home Office Books		
16—Rented	892.45		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio	-		39—Miscellaneous Expenses	199.00	199.00			
18—Purchased	755.74	1,741.50	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment	--		**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	--		41—Negative Film	5,249.23		**OVER—UNDER**		
			42—Developing	1,318.59				
			43—Cutting	-				
			44—Sample Print	2,900.06				
			45—Special Color	44.12	9,512.00			

Production [illegible] No. [illegible]

Director [illegible]

Star [illegible] Camera Man [illegible]

SUMMARY OF UNFINISHED PICTURE COST

To 3/27/26 Incl.

Studio [illegible]

1st Camera Day 2/1/26

Last Camera Day

Release Date

No. Camera Days 54

SCENARIO		
1—Scenario	27,120.57	27,120.57
DIRECTION		
2—Director and Assistants	156396.84	
3—Approving Locations	-	
4—Cameraman & Assistants	5016.44	
5—Cutter and Clerk	3001.88	
6—Co. Prop Men and Grips	1964.00	
12—Director & Staff Retaining	-	166379.53
ACTING		
7—Talent Acting	12908.30	
8—Talent Retaining	14525.05	
9—Extras	3031.50	
10—Talent Expenses	2739.59	35204.44
WARDROBE		
15—Transportation	122.61	
16—Rented	1093.11	
17—Rented from Studio		
18—Purchased	1540.29	2756.21
HAND PROPS		
19—Purchased and Rented	2.25	2.25

SETS		
21—Architects	4029.86	
22—Carpenters' Salaries	12909.19	
23—Scenic Salaries	5429.50	
24—Prop Salaries	2522.50	
25—Carpenter Material	5354.96	
26—Scenic Material	1329.14	
28—Props Rented & Purch'd	1331.79	
29—Props Expense	346.63	33153.20
LOCATIONS		
31—Location Cost	306.15	306.15
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		
LIGHT & STORM EFFECT		
37—Electricians and Material	7762.21	7762.21
HALL METHOD		
38—Hall Method	7432.74	7432.74
MISCL. EXPENSES		
39—Miscellaneous Expenses	483.68	483.68
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	6400.41	
42—Developing	1433.94	
43—Cutting		
44—Sample Print	3337.85	
45—Special Color	44.12	11216.32

TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	68.46	68.46
STUDIO OVERHEAD		
49—Actual to	32008.77	
Estimated on		32008.77
(From to @ %		
STAR		
83—Star Salary Acting	2500.00	
84—Idle During Picture	10000.00	
85—Star Retaining	10416.70	
86—Star Expenses	1350.00	24266.70
TOTAL STUDIO COST		346067.23
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: [illegible] No. [illegible]
Director: D. W. GRIFFITH
Star: A. Menjou Camera Man: A. Fischbeck

To: 4/3/26 Incl.
Studio: 1

1st Camera Day: 3/1/26
Last Camera Day:
Release Date:
No. Camera Days: 30

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	27509.97	27509.97	21—Architects	4227.61		46—Labor and Material		
DIRECTION			22—Carpenters' Salaries	16299.60		47—Photographing Titles		
2—Director and Assistants	106534.34		23—Scenic Salaries	6361.70		48—Film and Developing	70.15	70.15
3—Approving Locations			24—Prop Salaries	3970.40		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	5579.19		25—Carpenter Material	6876.65		49—Actual to	35756.76	35756.76
5—Cutter and Clerk	3393.99		26—Scenic Material	1457.50		Estimated on		
6—Co. Prop Men and Grips	2460.79		28—Props Rented & Purch'd	1948.97		(From to @ %		
12—Director & Staff Retaining		147967.12	29—Props Expense	343.89	39583.32			
ACTING			**LOCATIONS**					
7—Talent Acting	15383.30		31—Location Cost	306.15	306.15	**STAR**		
8—Talent Retaining	17683.40		32—Dressing Locations			83—Star Salary Acting	3850.00	
9—Extras	3361.50		33—Company Traveling Time			84—Idle During Picture	10416.65	
10—Talent Expenses	2976.99	39405.19	34—Transportation			85—Star Retaining	10416.70	
			35—Hotel and Meals			86—Star Expenses	1500.00	26083.35
			36—Auto, Horse & Boat Hire					
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		
			37—Electricians and Material	11365.06	11365.06			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	133.41		38—Hall Method	10239.09	10239.09	Charged on Home Office Books		
16—Rented	1314.36		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio			39—Miscellaneous Expenses	512.18	512.18			
18—Purchased	1563.54	3011.31	**SPECIAL FILM**			**TOTAL ACTUAL COST**		376801.84
			40—Stock Scenes, Special Complete Negatives and Special Treatment			**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	8251.28		**OVER—UNDER**		
			42—Developing	1981.09				
			43—Cutting					
			44—Sample Print	4700.66				
			45—Special Color	136.02	15069.05			

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SARAH — No. 525
Director: D. W. GRIFFITH — To: 4/10/26 — Incl.
Star: A. Nenjua — Camera Man: H. Flashback — Studio: 1

1st Camera Day: 3/1/26
Last Camera Day:
Release Date:
No. Camera Days: 36

SCENARIO		
1—Scenario	27996.92	27996.92
DIRECTION		
2—Director and Assistants	156673.34	
3—Approving Locations		
4—Cameraman & Assistants	5374.99	
5—Cutter and Clerk	3715.00	
6—Co. Prop Men and Grips	3864.25	
12—Director & Staff Retaining		169627.43
ACTING		
7—Talent Acting	14625.14	
8—Talent Retaining	19941.59	
9—Extras	5838.00	
10—Talent Expenses	3204.59	43799.32
WARDROBE		
15—Transportation	202.36	
16—Rented	1486.86	
17—Rented from Studio		
18—Purchased	1969.01	3658.23
HAND PROPS		
19—Purchased and Rented	2.25	2.25

SETS		
21—Architects	4489.36	
22—Carpenters' Salaries	41387.70	
23—Scenic Salaries	9423.69	
24—Prop Salaries	3484.45	
25—Carpenter Material	7564.33	
26—Scenic Material	3356.39	
28—Props Rented & Purch'd	3161.39	
29—Props Expense	913.53	93436.86
LOCATIONS		
31—Location Cost	306.15	306.15
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		
LIGHT & STORM EFFECT		
37—Electricians and Material	12667.91	12667.91
HALL METHOD		
38—Hall Method	13242.38	13242.38
MISCL. EXPENSES		
39—Miscellaneous Expenses	812.45	812.45
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	9348.80	
42—Developing	2204.34	
43—Cutting		
44—Sample Print	4700.66	
45—Special Color	214.22	16468.02

TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	70.44	70.44
STUDIO OVERHEAD		
49—Actual to	40333.09	40333.09
Estimated on		
(From to @ %		
STAR		
83—Star Salary Acting	5000.00	
84—Idle During Picture	11666.65	
85—Star Retaining	10416.70	
86—Star Expenses	1650.00	28733.35
TOTAL STUDIO COST		
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		411886.99
ESTIMATED COST		
OVER—UNDER		

Production: SORROWS OF SATAN No. 553

Director: D.W. GRIFFITH

Star: A. MENJOU Camera Man: H. FLEGER ASC

SUMMARY OF UNFINISHED PICTURE COST

To: 4/17/26 Incl.

Studio: 1

1st Camera Day: 2/1/26

Last Camera Day:

Release Date:

No. Camera Days: 48

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	28,155.97	28,155.97	21—Architects	4,494.61		46—Labor and Material	70.66	70.66
DIRECTION			22—Carpenters' Salaries	28,741.40		47—Photographing Titles		
2—Director and Assistants	186918.59		23—Scenic Salaries	11,800.20		48—Film and Developing		
3—Approving Locations			24—Prop Salaries	5,972.10		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	7012.92		25—Carpenter Material	8,292.54		49—Actual to	46,040.87	
5—Cutter and Clerk	4181.30		26—Scenic Material	2,890.40		Estimated on		
6—Co. Prop Men and Grips	3468.38		28—Props Rented & Purch'd	4,507.63		(From ... to ... @ ... %		46,040.87
12—Director & Staff Retaining		171,582.06	29—Props Expense	584.77	67,482.65			
ACTING			**LOCATIONS**					
			31—Location Cost	254.80				
7—Talent Acting	19464.80		32—Dressing Locations			**STAR**		
8—Talent Retaining	21249.90		33—Company Traveling Time			83—Star Salary Acting	7,083.35	
9—Extras	7976.00		34—Transportation			84—Idle During Picture	12,083.30	
10—Talent Expenses	3434.29	52,156.99	35—Hotel and Meals			85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire		254.80	86—Star Expenses	1,800.00	31,383.35
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		455,646.69
			37—Electricians and Material	17,674.96	17,674.96			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	234.36		38—Hall Method	14,878.34	14,878.34	Charged on Home Office Books		
16—Rented	1842.21		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio			39—Miscellaneous Expenses	860.85	860.85			
18—Purchased	2100.51	4,177.08	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment			**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	11,617.86		**OVER—UNDER**		
			42—Developing	2,619.24				
			43—Cutting					
			44—Sample Print	6,215.10				
			45—Special Color	502.76	20,954.96			

Production [illegible] No [illegible]
Director [illegible]
Star [illegible] Camera Man [illegible]

SUMMARY OF UNFINISHED PICTURE COST

To 8/1/26 Incl.
Studio [illegible]

1st Camera Day 8/1/26
Last Camera Day
Release Date

No. Camera Days 84

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	29,091.20	29,091.20	21—Architects	9,154.46		46—Labor and Material		
DIRECTION			22—Carpenters' Salaries	44,746.49		47—Photographing Titles		
2—Director and Assistants	181,499.09		23—Scenic Salaries	18,038.98		48—Film and Developing	88.90	88.90
3—Approving Locations			24—Prop Salaries	11,449.05		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	9,935.05		25—Carpenter Material	13,981.70		49—Actual to	61,407.55	
5—Cutter and Clerk	4,941.60		26—Scenic Material	4,259.99		Estimated on		
6—Co. Prop Men and Grips	4,674.10		28—Props Rented & Purch'd	9,937.84		(From to @ %		61,407.55
12—Director & Staff Retaining		200049.84	29—Props Expense	1,158.05	101701.47			
ACTING			**LOCATIONS**					
7—Talent Acting	17,308.50		31—Location Cost	321.50				
8—Talent Retaining	22,308.20		32—Dressing Locations	18.00		**STAR**		
9—Extras	30,091.00		33—Company Traveling Time			83—Star Salary Acting	10,833.35	
10—Talent Expenses	3,999.99	73707.69	34—Transportation	55.70		84—Idle During Picture	13,333.30	
			35—Hotel and Meals	127.84		85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire	260.75	783.79	86—Star Expenses	2,100.00	36,683.35
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		590,991.20
			37—Electricians and Material	27,206.28	27,206.28			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	331.80		38—Hall Method	18,474.66	18,474.66	Charged on Home Office Books		
16—Rented	3,407.82		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio			39—Miscellaneous Expenses	1,387.34	1,387.34			
18—Purchased	6,446.15	10185.77	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment			**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	15,868.20		**OVER—UNDER**		
			42—Developing	3,815.14				
			43—Cutting					
			44—Sample Print	9,146.11				
			45—Special Color	1,197.56	30,027.01			

Production [illegible] No [illegible]
Director [illegible]
Star [illegible] Camera Man [illegible]

SUMMARY OF UNFINISHED PICTURE COST

To 5/9/56 Incl.
Studio 1

1st Camera Day 3/1/56
Last Camera Day
Release Date
No. Camera Days 69

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	29,273.55	29,273.55	21—Architects	5,357.91		46—Labor and Material		
DIRECTION			22—Carpenters' Salaries	45,455.75		47—Photographing Titles		
2—Director and Assistants	101,748.54		23—Scenic Salaries	14,425.50		48—Film and Developing	98.13	98.13
3—Approving Locations	=		24—Prop Salaries	12,746.50		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	9,655.60		25—Carpenter Material	15,619.98				
5—Cutter and Clerk	5,224.40		26—Scenic Material	4,559.01		49—Actual to	66703.77	
6—Co. Prop Men and Grips	5,200.35		28—Props Rented & Purch'd	9,587.06		Estimated on		
12—Director & Staff Retaining		201,659.69	29—Props Expense	1,305.78	111,057.09	(From to @ %		66,703.77
ACTING			**LOCATIONS**					
			31—Location Cost	346.50				
7—Talent Acting	25,058.53		32—Dressing Locations	18.00		**STAR**		
8—Talent Retaining	22,964.50		33—Company Traveling Time			83—Star Salary Acting	12,500.00	
9—Extras	30,463.50		34—Transportation	55.70		84—Idle During Picture	14,166.65	
10—Talent Expenses	4,216.40	82,704.93	35—Hotel and Meals	127.84		85—Star Retaining	10,716.70	
			36—Auto, Horse & Boat Hire	320.75	868.79	86—Star Expenses	1,950.00	39,333.35
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		530,062.18
			37—Electricians and Material	30,564.08	30,564.08			
WARDROBE			**HALL METHOD**			**STORY—**		
			38—Hall Method	21,476.44	21,476.44	Charged on Home Office Books		
15—Transportation	370.95		**MISCL. EXPENSES**					
16—Rented	3,784.77		39—Miscellaneous Expenses	1,409.98	1,409.98	**HOME OFFICE OVERHEAD**		
17—Rented from Studio			**SPECIAL FILM**					
18—Purchased	7,020.62	11,176.34	40—Stock Scenes, Special Complete Negatives and Special Treatment			**TOTAL ACTUAL COST**		
						ESTIMATED COST		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	17,524.46		**OVER—UNDER**		
			42—Developing	4,132.19				
			43—Cutting					
			44—Sample Print	9,965.63				
			45—Special Color	1,814.81	33,437.09			

Production: SORROWS OF SATAN No. 555

Director: D.W. GRIFFITH

Star: A. MENJOU Camera Man: H. FLIGHT BEE

SUMMARY OF UNFINISHED PICTURE COST

To: 5/15/26 Incl.

1st Camera Day: 3/1/26 No. Camera Days: 66

Last Camera Day:

Release Date:

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	29,433.00	29,433.00	21—Architects	5,558.11		46—Labor and Material		
DIRECTION			22—Carpenters' Salaries	46,536.75		47—Photographing Titles		
2—Director and Assistants	101,091.94		23—Scenic Salaries	17,322.15		48—Film and Developing	98.75	98.75
3—Approving Locations	[illegible]		24—Prop Salaries	13,688.10		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	10,373.30		25—Carpenter Material	16,194.69		49—Actual to	71,291.97	
5—Cutter and Clerk	5,555.40		26—Scenic Material	4,720.01		Estimated on		
6—Co. Prop Men and Grips	5,729.95		28—Props Rented & Purch'd	9,997.62		(From to @ %		71,291.97
12—Director & Staff Retaining		203,517.59	29—Props Expense	1,644.79	115,722.55			
ACTING			**LOCATIONS**					
			31—Location Cost	346.95				
7—Talent Acting	58,375.10		32—Dressing Locations	18.00		**STAR**		
8—Talent Retaining	25,158.20		33—Company Traveling Time			83—Star Salary Acting	14,583.35	
9—Extras	35,740.50		34—Transportation	55.70		84—Idle During Picture	14,583.30	
10—Talent Expenses	4,559.10	93,832.90	35—Hotel and Meals	127.84		85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire	542.50	1,090.99	86—Star Expenses	2,400.00	41,983.35
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		666,005.10
			37—Electricians and Material	33,720.10	33,728.10			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	404.32		38—Hall Method	24,312.27	24,312.27	Charged on Home Office Books		
16—Rented	4,068.92		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio			39—Miscellaneous Expenses	1,718.10	1,718.10			
18—Purchased	7,084.12	11,557.36	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment			**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	19,374.89		**OVER—UNDER**		
			42—Developing	4,698.24				
			43—Cutting					
			44—Sample Print	11,187.44				
			45—Special Color	2,154.80	37,415.37			

Production [illegible] No. [illegible]

Director [illegible]

Star [illegible] Camera Man [illegible]

SUMMARY OF UNFINISHED PICTURE COST

To [illegible] Inc.

Studio [illegible]

1st Camera Day [illegible] No. Camera Days [illegible]

Last Camera Day

Release Date

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	29,[illegible]	29,[illegible]	21—Architects	8,712.11		46—Labor and Material		
DIRECTION			22—Carpenters' Salaries	44,984.40		47—Photographing Titles	25.25	
2—Director and Assistants	204,032.94		23—Scenic Salaries	17,416.08		48—Film and Developing	98.75	124.00
3—Approving Locations	-		24—Prop Salaries	14,114.10		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	11,037.35		25—Carpenter Material	16,420.04				
5—Cutter and Clerk	5,952.15		26—Scenic Material	4,746.13		49—Actual to	77,367.70	
6—Co. Prop Men and Grips	6,131.45		28—Props Rented & Purch'd	16,498.48		Estimated on		
12—Director & Staff Retaining		227,153.89	29—Props Expense	1,473.04	123,804.55	(From to @ %		77,367.70
ACTING			**LOCATIONS**					
			31—Location Cost	347.35				
7—Talent Acting	29,306.53		32—Dressing Locations	18.00		**STAR**		
8—Talent Retaining	25,774.85		33—Company Traveling Time			83—Star Salary Acting	15,416.70	
9—Extras	36,072.50		34—Transportation	56.35		84—Idle During Picture	16,249.95	
10—Talent Expenses	4,753.10	95,908.96	35—Hotel and Meals	127.84		85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire	737.50	1,287.02	86—Star Expenses	2,550.00	44,633.35
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		726,485.66
			37—Electricians and Material	37,370.35	37,370.35			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	410.92		38—Hall Method	27,144.93	27,144.93	Charged on Home Office Books		
16—Rented	6,513.76		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio			39—Miscellaneous Expenses	1,731.22	1,731.22			
18—Purchased	13,470.95	20,395.63	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment			**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	20,613.15		**OVER—UNDER**		
			42—Developing	5,005.59				
			43—Cutting					
			44—Sample Print	12,052.00				
			45—Special Color	2,309.00	39,979.74			

SUMMARY OF UNFINISHED PICTURE COST

Production [illegible] No. [illegible]
Director [illegible]
Star [illegible] Camera Man [illegible]

To 6/5/56 Incl.
Studio 1

1st Camera Day 5/1/56
Last Camera Day
Release Date

No. Camera Days 34

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	30,231.70	30,231.70	21—Architects	6,112.56		46—Labor and Material	7.00	
DIRECTION			22—Carpenters' Salaries	45,040.55		47—Photographing Titles	55.25	
2—Director and Assistants	204,315.44		23—Scenic Salaries	17,570.50		48—Film and Developing	99.75	161.00
3—Approving Locations	-		24—Prop Salaries	15,042.35		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	12,389.80		25—Carpenter Material	16,491.52		49—Actual to	84,053.15	
5—Cutter and Clerk	6,550.15		26—Scenic Material	4,765.52		Estimated on	-	
6—Co. Prop Men and Grips	6,996.70		28—Props Rented & Purch'd	19,561.27		(From to @ %	-	84,053.15
12—Director & Staff Retaining	-	250,152.09	29—Props Expense	1,652.42	129,436.00			
ACTING			**LOCATIONS**					
			31—Location Cost	402.65				
7—Talent Acting	31,958.55		32—Dressing Locations	18.00		**STAR**		
8—Talent Retaining	26,124.65		33—Company Traveling Time	-		83—Star Salary Acting	17,666.70	
9—Extras	37,707.50		34—Transportation	56.33		84—Idle During Picture	22,999.95	
10—Talent Expenses	5,022.65	100,813.55	35—Hotel and Meals	127.84		85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire	737.50	1,342.32	86—Star Expenses	2,850.00	53,933.35
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		777,587.43
			37—Electricians and Material	42,924.07	42,924.07			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	433.56		38—Hall Method	30,959.14	30,959.14	Charged on Home Office Books		
16—Rented	8,313.45		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio	-		39—Miscellaneous Expenses	2,141.03	2,141.03			
18—Purchased	20,142.57	28,889.58	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment			**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	21,738.83		**OVER—UNDER**		
			42—Developing	5,290.44				
			43—Cutting	-				
			44—Sample Print	12,864.35				
			45—Special Color	2,703.80	42,597.42			

SUMMARY OF UNFINISHED PICTURE COST

Production: [illegible] OF [illegible] No. [illegible]
Director: [illegible]
Star: [illegible] Camera Man: [illegible]

To: 6/12/26 Incl.
Studio: 1

1st Camera Day: 3/1/26
Last Camera Day:
Release Date:
No. Camera Days: 36

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	30,240.38	30,240.38	21—Architects	6,391.01		46—Labor and Material	7.00	
DIRECTION			22—Carpenters' Salaries	48,289.15		47—Photographing Titles	89.89	
2—Director and Assistants	204,452.84		23—Scenic Salaries	17,979.85		48—Film and Developing	99.79	121.00
3—Approving Locations	-		24—Prop Salaries	19,046.85		**STUDIO OVERHEAD**		
4—Cameraman & Assistants	12,866.65		25—Carpenter Material	16,966.31				
5—Cutter and Clerk	6,999.95		26—Scenic Material	4,769.53		49—Actual to	89,643.39	
6—Co. Prop Men and Grips	6,896.70		28—Props Rented & Purch'd	21,289.31		Estimated on	-	
13—Director & Staff Retaining	---	331,216.[illegible]	29—Props Expense	1,874.32	131,669.03	(From to @ %	-	89,643.39
ACTING			**LOCATIONS**					
			31—Location Cost	402.69				
7—Talent Acting	31,958.53		32—Dressing Locations	18.00		**STAR**		
8—Talent Retaining	27,324.85		33—Company Traveling Time	-		83—Star Salary Acting	19,916.70	
9—Extras	37,707.50		34—Transportation	56.33		84—Idle During Picture	22,999.95	
10—Talent Expenses	5,505.15	102,496.03	35—Hotel and Meals	127.84		85—Star Retaining	10,416.70	
			36—Auto, Horse & Boat Hire	737.50	1,342.32	86—Star Expenses	2,935.70	56,269.05
			LIGHT & STORM EFFECT			**TOTAL STUDIO COST**		789,932.58
			37—Electricians and Material	43,193.26	43,193.26			
WARDROBE			**HALL METHOD**			**STORY—**		
15—Transportation	443.56		38—Hall Method	32,090.34	32,090.34	Charged on Home Office Books		
16—Rented	8,694.70		**MISCL. EXPENSES**			**HOME OFFICE OVERHEAD**		
17—Rented from Studio	-		39—Miscellaneous Expenses	2,164.16	2,164.16			
18—Purchased	20,875.59	30,013.85	**SPECIAL FILM**			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment			**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM AND SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	22,471.66		**OVER—UNDER**		
			42—Developing	5,293.49				
			43—Cutting	-				
			44—Sample Print	12,910.79				
			45—Special Color	2,785.48	43,461.42			

Production [illegible] No. [illegible]

Director [illegible]

Star [illegible] Camera Man [illegible]

SUMMARY OF UNFINISHED PICTURE COST

To 6/12/26 Incl.

Studio 1

1st Camera Day 5/1/26

Last Camera Day

Release Date

No. Camera Days 26

SCENARIO		
1—Scenario	30,240.35	30,240.35
DIRECTION		
2—Director and Assistants	204,504.24	
3—Approving Locations	-	
4—Cameraman & Assistants	13,312.69	
5—Cutter and Clerk	7,264.05	
6—Co. Prop Men and Grips	6,900.70	
12—Director & Staff Retaining	-	231,981.64
ACTING		
7—Talent Acting	32,158.53	
8—Talent Retaining	28,324.65	
9—Extras	37,717.50	
10—Talent Expenses	5,505.15	103,706.03
WARDROBE		
15—Transportation	456.06	
16—Rented	8,694.70	
17—Rented from Studio	-	
18—Purchased	20,875.59	30,026.35
HAND PROPS		
19—Purchased and Rented	2.25	2.25

SETS		
21—Architects	6,490.61	
22—Carpenters' Salaries	48,877.35	
23—Scenic Salaries	17,575.25	
24—Prop Salaries	15,095.60	
25—Carpenter Material	16,566.21	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	22,301.11	
29—Props Expense	1,684.95	133,255.61
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	-	
34—Transportation	56.33	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	737.50	1,342.32
LIGHT & STORM EFFECT		
37—Electricians and Material	43,352.91	43,352.91
HALL METHOD		
38—Hall Method	32,929.06	32,929.06
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,164.16	2,164.16
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	22,475.05	
42—Developing	5,307.44	
43—Cutting	-	
44—Sample Print	12,942.17	
45—Special Color	3,042.48	43,767.14

TITLES AND INSERTS		
46—Labor and Material	15.00	
47—Photographing Titles	25.25	
48—Film and Developing	104.77	145.02
STUDIO OVERHEAD		
49—Actual to	56,376.99	
Estimated on	-	
(From to @ %	-	56,376.99
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		795,556.88
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SHADOWS OF SATAN — No. [illegible]
Director: D. W. GRIFFITH
Star: A. NEJOU — Camera Man: H. FISHBECK
To: 5/20/26 — Incl.
1st Camera Day: 3/1/26 — No. Camera Days: 16
Last Camera Day:
Release Date:
Studio: 1

SCENARIO		
1—Scenario	26,790.95	26,790.95
DIRECTION		
2—Director and Assistants	132,260.54	
4—Cameraman & Assistants	4,447.45	
5—Cutter and Clerk	2,620.40	
6—Co. Prop Men and Grips	1,605.60	
12—Director & Staff Retaining	--	
		140,833.72
ACTING		
7—Talent Acting	11,291.65	
8—Talent Retaining	15,091.70	
9—Extras	859.00	
10—Talent Expenses	1,160.47	28,452.82
WARDROBE		
15—Transportation	93.31	
16—Rented	892.45	
17—Rented from Studio	--	
18—Purchased	755.74	1,741.50
HAND PROPS		
19—Purchased and Rented	--	
SETS		
21—Architects	3,836.21	
22—Carpenters' Salaries	11,600.35	
23—Scenic Salaries	4,868.65	
24—Prop Salaries	2,084.45	
25—Carpenter Material	5,177.81	
26—Scenic Material	1,146.48	
28—Props Rented & Purch'd	909.81	
29—Props Expense	168.88	29,792.64
LOCATIONS		
31—Location Cost	208.15	
32—Dressing Locations	-	
33—Company Traveling Time	-	
34—Transportation	-	
35—Hotel and Meals	-	
36—Auto, Horse & Boat Hire	-	208.15

LIGHT & STORM EFFECTS		
37—Electricians and Material	6464.85	6464.85
HALL METHOD		
38—Hall Method	1350.41	1350.41
MISCL. EXPENSES		
39—Miscellaneous Expenses	199.00	199.00
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	5,249.25	
42—Developing	1,318.59	
43—Cutting	--	
44—Sample Print	2900.06	
45—Special Color	44.12	9,512.00
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	55.99	55.99
STUDIO OVERHEAD		
49—Actual to	27,053.91	
Estimated on		
(From ..... to ..... @ ..... %		27,053.91
STAR		
83—Star Salary Acting	2,083.35	
84—Idle During Picture	7,916.65	
85—Star Retaining	10,416.70	
86—Star Expenses	1,200.00	21,616.70
TOTAL STUDIO COST		294,080.01
STORY—	Dir's Sal - month addit. O. H	24,000. 3,600.
Charged on Home Office Books		E
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		$321,680.01

		197070.01			
O.A. & Sal.		24,000 -			
Contin. 10%		20000 -			
		221680.01			

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 555 — 1st Camera Day: 5/1/26 — No. Camera Days: 24
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man: H. Fishbeck — Release Date:
To: 5/27/26 Incl. — Studio: 1

SCENARIO			**LIGHT & STORM EFFECTS**		
1—Scenario	27155.57	27155.57	37—Electricians and Material	7768.81	7768.81
DIRECTION			**HALL METHOD**		
2—Director and Assistants	156396.24		38—Hall Method	7458.74	7458.74
4—Cameraman & Assistants	5016.44		**MISCL. EXPENSES**		
5—Cutter and Clerk	3001.65		39—Miscellaneous Expenses	455.68	455.68
6—Co. Prop Men and Grips	1964.00		**SPECIAL FILM**		
12—Director & Staff Retaining			40—Stock Scenes, Special Complete Negatives and Special Treatment		
		166378.53			
ACTING			**NEGATIVE FILM AND SAMPLE PRINT**		
7—Talent Acting	12908.30		41—Negative Film	6400.41	
8—Talent Retaining	16525.05		42—Developing	1433.94	
9—Extras	3031.50		43—Cutting		
10—Talent Expenses	2739.59	35204.44	44—Sample Print	3337.85	
WARDROBE			45—Special Color	44.12	11216.32
15—Transportation	122.81		**TITLES AND INSERTS**		
16—Rented	1093.11		46—Labor and Material		
17—Rented from Studio			47—Photographing Titles		
18—Purchased	1540.29	2756.21	48—Film and Developing	68.46	68.46
HAND PROPS			**STUDIO OVERHEAD**	32008.77	
19—Purchased and Rented	2.25	2.25	49—Actual to		
SETS			Estimated on		
21—Architects	4029.86		(From.....to.....@.....%		32008.77
22—Carpenters' Salaries	12909.10		**STAR**		
23—Scenic Salaries	5429.50		83—Star Salary Acting	2500.00	
24—Prop Salaries	2522.80		84—Idle During Picture	10000.00	
25—Carpenter Material	5354.96		85—Star Retaining	10416.70	
26—Scenic Material	1329.16		86—Star Expenses	1350.00	24266.70
28—Props Rented & Purch'd	1331.79		**TOTAL STUDIO COST**		348067.23
29—Props Expense	246.63	33153.20	**STORY—**		
LOCATIONS			Charged on Home Office Books		
31—Location Cost	208.15		**HOME OFFICE OVERHEAD**		
32—Dressing Locations			**TOTAL ACTUAL COST**		
33—Company Traveling Time			**ESTIMATED COST**		
34—Transportation			**OVER—UNDER**		
35—Hotel and Meals					
36—Auto, Horse & Boat Hire		208.15			

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SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D. W. Griffith
Star: A. Menjou — Camera Man H. Fishbeck
To: 4/3/26 Incl.

1st Camera Day: 2/1/26
Last Camera Day:
Release Date:
Studio: 1

No. Camera Days: 30

SCENARIO		
1—Scenario	27509.97	27509.97
DIRECTION		
2—Director and Assistants	156534.24	
4—Cameraman & Assistants	5679.19	
5—Cutter and Clerk	3292.[illegible]	
6—Co. Prop Men and Grips	2480.75	
12—Director & Staff Retaining		167987.13
ACTING		
7—Talent Acting	15383.30	
8—Talent Retaining	17683.40	
9—Extras	3361.50	
10—Talent Expenses	2976.99	39405.19
WARDROBE		
15—Transportation	133.41	
16—Rented	1314.36	
17—Rented from Studio		
18—Purchased	1563.54	3011.31
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4227.61	
22—Carpenters' Salaries	16295.60	
23—Scenic Salaries	6061.70	
24—Prop Salaries	2970.40	
25—Carpenter Material	6276.65	
26—Scenic Material	1437.50	
28—Props Rented & Purch'd	1948.97	
29—Props Expense	363.89	39582.32
LOCATIONS		
31—Location Cost	208.15	
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		208.15

LIGHT & STORM EFFECTS		
37—Electricians and Material	11365.06	11365.06
HALL METHOD		
38—Hall Method	10239.09	10239.09
MISCL. EXPENSES		
39—Miscellaneous Expenses	512.18	512.18
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	8251.28	
42—Developing	1981.09	
43—Cutting		
44—Sample Print	4700.66	
45—Special Color	136.02	15069.05
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	70.13	70.13
STUDIO OVERHEAD		
49—Actual to	35756.76	
Estimated on		
(From.....to.....@.....%		35756.76
STAR		
83—Star Salary Acting	3750.00	
84—Idle During Picture	10416.65	
85—Star Retaining	10416.70	
86—Star Expenses	1500.00	26083.35
TOTAL STUDIO COST		376801.84
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 325 — 1st Camera Day: 3/1/26 — No. Camera Days: 36
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man H. Fischbeck — Release Date:
To: 4/10/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	27886.92	27886.92
DIRECTION		
2—Director and Assistants	156673.54	
4—Cameraman & Assistants	6274.69	
5—Cutter and Clerk	3715.05	
6—Co. Prop Men and Grips	2864.25	
12—Director & Staff Retaining		
		169527.43
ACTING		
7—Talent Acting	16825.15	
8—Talent Retaining	19941.55	
9—Extras	5828.00	
10—Talent Expenses	3204.59	45799.29
WARDROBE		
15—Transportation	202.36	
16—Rented	1486.86	
17—Rented from Studio		
18—Purchased	1969.01	3658.23
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4455.26	
22—Carpenters' Salaries	21387.70	
23—Scenic Salaries	9423.85	
24—Prop Salaries	3684.65	
25—Carpenter Material	7564.32	
26—Scenic Material	2266.28	
28—Props Rented & Purch'd	3161.28	
29—Props Expense	513.52	52456.86
LOCATIONS		
31—Location Cost	208.15	
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		208.15

LIGHT & STORM EFFECTS		
37—Electricians and Material	12667.91	12667.91
HALL METHOD		
38—Hall Method	13242.38	13242.38
MISCL. EXPENSES		
39—Miscellaneous Expenses	812.45	812.45
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	9348.80	
42—Developing	2204.34	
43—Cutting		
44—Sample Print	4700.66	
45—Special Color	214.22	16468.02
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	70.66	70.66
STUDIO OVERHEAD		
49—Actual to	40333.09	
Estimated on		
(From.....to.....@.....%		40333.09
STAR		
83—Star Salary Acting	5000.00	
84—Idle During Picture	11666.65	
85—Star Retaining	10416.70	
86—Star Expenses	1650.00	28733.35
TOTAL STUDIO COST		411886.99
STORY—		(F)
Charged on Home Office Books	addit. Dirs.	12000.-
HOME OFFICE OVERHEAD	" O.H.	1800.-
TOTAL ACTUAL COST		425686.99
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 222 — 1st Camera Day: 3/1/26 — No. Camera Days: 48
Director: D. W. Griffith — Last Camera Day:
Star: A. Negjon — Camera Man: H. Fischbeck — Release Date:
To: 4/17/26 — Incl. — Studio: 1

SCENARIO		
1—Scenario	28155.87	28155.87
DIRECTION		
2—Director and Assistants	156918.59	
4—Cameraman & Assistants	7015.82	
5—Cutter and Clerk	4181.30	
6—Co. Prop Men and Grips	3466.35	
12—Director & Staff Retaining		
		171582.06
ACTING		
7—Talent Acting	19466.80	
8—Talent Retaining	21249.90	
9—Extras	7976.00	
10—Talent Expenses	3434.29	52126.99
WARDROBE		
15—Transportation	234.36	
16—Rented	1842.21	
17—Rented from Studio		
18—Purchased	2100.51	4177.08
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4694.61	
22—Carpenters' Salaries	28741.40	
23—Scenic Salaries	11800.20	
24—Prop Salaries	5972.10	
25—Carpenter Material	8292.54	
26—Scenic Material	2890.40	
28—Props Rented & Purch'd	4507.63	
29—Props Expense	584.77	67483.65
LOCATIONS		
31—Location Cost	254.80	
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		254.80

LIGHT & STORM EFFECTS		
37—Electricians and Material	17674.96	17674.96
HALL METHOD		
38—Hall Method	14678.34	14678.34
MISCL. EXPENSES		
39—Miscellaneous Expenses	860.85	860.85
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	11617.86	
42—Developing	2619.24	
43—Cutting		
44—Sample Print	6215.10	
45—Special Color	502.76	20954.96
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	70.66	70.66
STUDIO OVERHEAD		
49—Actual to	46040.87	
Estimated on		
(From.....to.....@.....%		46040.87
STAR		
83—Star Salary Acting	7083.35	
84—Idle During Picture	12083.30	
85—Star Retaining	10416.70	
86—Star Expenses	1800.00	31383.35
TOTAL STUDIO COST		455646.69
STORY—	Dub. Sal additional OH,	18000.- 2700.-
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		476346.69
ESTIMATED COST		
OVER—UNDER		

25000

Statement of Section

Built to 4/24/26		$595,415.31
O.A. to Sub. to completion		22,000.-
		617,415.31

Average cost per month

5/1	-	$36,000.	
5/9	-	36,000.	
5/15	-	36,000.	108,000.-
			725,415.31

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D. W. Griffith
Star: A. Moojou — Camera Man: H. Fischbeck
To: 4/24/26 — Inst.
1st Camera Day: 3/1/26 — No. Camera Days: 48
Last Camera Day:
Release Date:
Studio: 1

SCENARIO		
1—Scenario	26,622.00	26,622.00
DIRECTION		
2—Director and Assistants	161,192.59	
4—Cameraman & Assistants	7,724.67	
5—Cutter and Clerk	4,545.65	
6—Co. Prop Men and Grips	3,969.60	
12—Director & Staff Retaining		
		197,432.51
ACTING		
7—Talent Acting	16,606.50	
8—Talent Retaining	20,658.20	
9—Extras	15,794.50	
10—Talent Expenses	3,797.09	57,256.29
WARDROBE		
15—Transportation	280.12	
16—Rented	2,598.36	
17—Rented from Studio		
18—Purchased	5,502.69	8,381.17
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4,917.81	
22—Carpenters' Salaries	38,174.25	
23—Scenic Salaries	14,450.30	
24—Prop Salaries	9,629.00	
25—Carpenter Material	13,131.88	
26—Scenic Material	3,787.25	
28—Props Rented & Purch'd	7,090.36	
29—Props Expense	857.15	92,038.00
LOCATIONS		
31—Location Cost	306.50	
32—Dressing Locations	18.00	
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		324.50

LIGHT & STORM EFFECTS		
37—Electricians and Material	21,733.94	21,733.94
HALL METHOD		
38—Hall Method	16,739.07	16,739.07
MISCL. EXPENSES		
39—Miscellaneous Expenses	1,204.79	1,204.79
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	13,398.50	
42—Developing	3,311.94	
43—Cutting		
44—Sample Print	7,904.57	
45—Special Color	672.88	25,287.89
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	72.94	72.94
STUDIO OVERHEAD		
49—Actual to	54,699.61	
Estimated on		
(From ..... to ..... @ ..... %		54,699.61
STAR		
83—Star Salary Acting	8,750.00	
84—Idle During Picture	12,916.65	
85—Star Retaining	10,416.70	
86—Star Expenses	1,950.00	34,033.35
TOTAL STUDIO COST		538,030.31
STORY— Charged on Home Office Books	37,385.-	37,385.- (1)
HOME OFFICE OVERHEAD	20,000.-	20,000.-
TOTAL ACTUAL COST		595,415.31
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 253
Director: D. W. Griffith
Star: A. Menjou — Camera Man: H. Fischbeck
To: 6/1/26 Incl.

1st Camera Day: 3/1/26
Last Camera Day:
Release Date:
Studio: 1
No. Camera Days: 54

SCENARIO		
1—Scenario	29,091.30	29,091.30
DIRECTION		
2—Director and Assistants	181,499.09	
4—Cameraman & Assistants	8,955.05	
5—Cutter and Clerk	4,941.60	
6—Co. Prop Men and Grips	4,674.10	
12—Director & Staff Retaining		200,049.84
ACTING		
7—Talent Acting	17,308.50	
8—Talent Retaining	22,308.20	
9—Extras	30,091.00	
10—Talent Expenses	3,999.99	73,707.69
WARDROBE		
15—Transportation	331.80	
16—Rented	3,407.82	
17—Rented from Studio		
18—Purchased	6,446.15	10,185.77
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	5,154.46	
22—Carpenters' Salaries	41,745.45	
23—Scenic Salaries	15,032.95	
24—Prop Salaries	11,468.05	
25—Carpenter Material	13,981.70	
26—Scenic Material	4,228.99	
28—Props Rented & Purch'd	8,937.84	
29—Props Expense	1,152.03	101,701.47
LOCATIONS		
31—Location Cost	321.50	
32—Dressing Locations	18.00	
33—Company Traveling Time		
34—Transportation	55.70	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	260.75	783.79

LIGHT & STORM EFFECTS		
37—Electricians and Material	27,206.28	27,206.28
HALL METHOD		
38—Hall Method	18,474.66	18,474.66
MISCL. EXPENSES		
39—Miscellaneous Expenses	1,387.34	1,387.34
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	15,868.20	
42—Developing	3,815.14	
43—Cutting		
44—Sample Print	9,146.11	
45—Special Color	1,197.56	30,027.01
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	82.90	82.90
STUDIO OVERHEAD		
49—Actual to	61,607.55	
Estimated on		
(From.....to.....@.....%		61,607.55
STAR		
83—Star Salary Acting	10,833.35	
84—Idle During Picture	13,333.30	
85—Star Retaining	10,416.70	
86—Star Expenses	2,100.00	36,683.35
TOTAL STUDIO COST		590,991.20
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: Barrows of Baker — No. #525 — 1st Camera Day: 3/1/26 — No. Camera Days: 63
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man: H. Fishbeck — Release Date:
To: 5/3/26 Incl. — Studio:

SCENARIO		
1—Scenario	29,375.25	29,375.25
DIRECTION		
2—Director and Assistants	181,749.54	
4—Cameraman & Assistants	9,686.40	
5—Cutter and Clerk	5,224.40	
6—Co. Prop Men and Grips	5,200.55	
12—Director & Staff Retaining	--- --	
		201,859.69
ACTING		
7—Talent Acting	25,058.55	
8—Talent Retaining	22,966.50	
9—Extras	30,463.50	
10—Talent Expenses	4,216.40	82,704.95
WARDROBE		
15—Transportation	370.95	
16—Rented	3,784.77	
17—Rented from Studio	--- --	
18—Purchased	7,020.62	11,176.34
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	5,357.81	
22—Carpenters' Salaries	45,455.75	
23—Scenic Salaries	16,425.20	
24—Prop Salaries	12,746.50	
25—Carpenter Material	15,619.98	
26—Scenic Material	4,559.01	
28—Props Rented & Purch'd	9,587.06	
29—Props Expense	1,305.78	111,057.09
LOCATIONS		
31—Location Cost	346.50	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	55.70	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	320.75	868.79

LIGHT & STORM EFFECTS		
37—Electricians and Material	30,564.08	30,564.08
HALL METHOD		
38—Hall Method	21,476.44	21,476.44
MISCL. EXPENSES		
39—Miscellaneous Expenses	1,409.98	1,409.98
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--- --	--- --
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	17,524.46	
42—Developing	4,132.19	
43—Cutting	--- --	
44—Sample Print	9,965.63	
45—Special Color	1,814.81	33,437.09
TITLES AND INSERTS		
46—Labor and Material	--- --	
47—Photographing Titles	--- --	
48—Film and Developing	95.13	95.13
STUDIO OVERHEAD		
49—Actual to	66,703.77	
Estimated on		
(From.....to.....@.....%		66,703.77
STAR		
83—Star Salary Acting	12,500.00	
84—Idle During Picture	14,166.65	
85—Star Retaining	10,716.70	
86—Star Expenses	1,950.00	39,333.35
TOTAL STUDIO COST		630,062.18
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 255 — 1st Camera Day: 3/1/26 — No. Camera Days: 78
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man H. Fishbeck — Release Date:
To: 5/22/26 Inst. — Studio: 1

SCENARIO		
1—Scenario	29,882.05	29,882.05
DIRECTION		
2—Director and Assistants	204,032.94	
4—Cameraman & Assistants	11,037.35	
5—Cutter and Clerk	5,952.15	
6—Co. Prop Men and Grips	6,131.45	
12—Director & Staff Retaining		227,153.69
ACTING		
7—Talent Acting	29,308.53	
8—Talent Retaining	25,774.85	
9—Extras	36,072.50	
10—Talent Expenses	4,753.10	95,908.98
WARDROBE		
15—Transportation	410.92	
16—Rented	6,513.76	
17—Rented from Studio		
18—Purchased	13,470.95	20,395.63
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	5,712.11	
22—Carpenters' Salaries	46,924.60	
23—Scenic Salaries	17,416.05	
24—Prop Salaries	14,114.10	
25—Carpenter Material	16,420.04	
26—Scenic Material	4,746.13	
28—Props Rented & Purch'd	16,498.48	
29—Props Expense	1,673.04	123,504.55
LOCATIONS		
31—Location Cost	347.35	
32—Dressing Locations	18.00	
33—Company Traveling Time		
34—Transportation	56.33	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	737.50	1,287.02

LIGHT & STORM EFFECTS		
37—Electricians and Material	37,370.35	37,370.35
HALL METHOD		
38—Hall Method	27,144.93	27,144.93
MISCL. EXPENSES		
39—Miscellaneous Expenses	1,731.22	1,731.22
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	20,613.15	
42—Developing	5,005.59	
43—Cutting		
44—Sample Print	12,052.00	
45—Special Color	2,309.00	39,979.74
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles	25.25	
48—Film and Developing	98.75	124.00
STUDIO OVERHEAD		
49—Actual to	77,367.70	
Estimated on		
(From.....to.....@.....%		77,367.70
STAR		
83—Star Salary Acting	15,416.70	
84—Idle During Picture	16,249.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,550.00	44,633.35
TOTAL STUDIO COST		726,485.66
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

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MUSEUM OF MODERN ART FILM LIBRARY

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D. W. Griffith
Star: A. Menjou — Camera Man: H. Fischbeck
To: 5/29/26 Incl.

1st Camera Day: 3/1/26 — No. Camera Days: 76
Last Camera Day:
Release Date:
Studio: 1

SCENARIO		
1—Scenario	30,130.20	30,130.20
DIRECTION		
2—Director and Assistants	204,172.94	
4—Cameraman & Assistants	11,749.90	
5—Cutter and Clerk	6,244.15	
6—Co. Prop Men and Grips	6,783.20	
12—Director & Staff Retaining	-----	
		228,950.19
ACTING		
7—Talent Acting	30,758.53	
8—Talent Retaining	26,124.65	
9—Extras	37,020.00	
10—Talent Expenses	4,936.95	98,840.33
WARDROBE		
15—Transportation	417.18	
16—Rented	8,295.10	
17—Rented from Studio	-----	
18—Purchased	19,845.37	28,557.65
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	5,879.91	
22—Carpenters' Salaries	47,339.10	
23—Scenic Salaries	17,555.05	
24—Prop Salaries	14,989.20	
25—Carpenter Material	16,476.07	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	19,234.07	
29—Props Expense	1,836.07	128,075.00
LOCATIONS		
31—Location Cost	402.35	
32—Dressing Locations	18.00	
33—Company Traveling Time	-----	
34—Transportation	56.33	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	.737.50	1,342.02

LIGHT & STORM EFFECTS		
37—Electricians and Material	41,611.03	41,611.03
HALL METHOD		
38—Hall Method	29,176.44	29,176.44
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,125.26	2,125.26
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	-----	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	21,709.88	
42—Developing	5,276.29	
43—Cutting	-----	
44—Sample Print	12,546.46	
45—Special Color	2,459.00	41,991.63
TITLES AND INSERTS		
46—Labor and Material	7.00	
47—Photographing Titles	25.25	
48—Film and Developing	98.75	131.00
STUDIO OVERHEAD		
49—Actual to	82,032.76	
Estimated on	-----	
(From.....to.....@.....%	-----	82,032.76
STAR		
83—Star Salary Acting	16,166.70	
84—Idle During Picture	19,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,700.00	49,283.35
TOTAL STUDIO COST		762,251.13
STORY— Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

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SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 888 — 1st Camera Day: 5/1/26 — No. Camera Days: 84
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man: H. Fischbeck — Release Date:
To: 6/9/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	30,221.70	30,221.70
DIRECTION		
2—Director and Assistants	204,315.44	
4—Cameraman & Assistants	12,389.80	
5—Cutter and Clerk	6,880.18	
6—Co. Prop Men and Grips	6,896.70	
12—Director & Staff Retaining	---	
		230,182.09
ACTING		
7—Talent Acting	31,958.53	
8—Talent Retaining	26,124.85	
9—Extras	37,707.50	
10—Talent Expenses	5,022.65	100,813.53
WARDROBE		
15—Transportation	433.56	
16—Rented	8,313.45	
17—Rented from Studio	---	
18—Purchased	20,142.57	28,889.58
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,112.56	
22—Carpenters' Salaries	48,040.25	
23—Scenic Salaries	13,570.50	
~~24—Prop Salaries~~	~~15,042.75~~	
25—Carpenter Material	16,491.53	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	19,561.27	
29—Props Expense	1,852.82	129,436.80
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	---	
34—Transportation	56.33	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	737.50	1,342.32

LIGHT & STORM EFFECTS		
37—Electricians and Material	42,954.07	42,954.07
HALL METHOD		
38—Hall Method	30,959.14	30,959.14
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,141.03	2,141.03
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	/	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	21,738.83	
42—Developing	5,290.44	
43—Cutting	---	
44—Sample Print	12,864.35	
45—Special Color	2,703.80	42,597.42
TITLES AND INSERTS		
46—Labor and Material	7.00	
47—Photographing Titles	25.25	
48—Film and Developing	98.75	131.00
STUDIO OVERHEAD		
49—Actual to	84,033.15	
Estimated on	---	
(From.....to.....@.....%	---	84,033.15
STAR		
83—Star Salary Acting	17,666.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,850.00	53,933.35
TOTAL STUDIO COST		777,587.43
STORY—		57385
Charged on Home Office Books		34972.43
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D. W. GRIFFITH
Star: A. Menjou — Camera Man H. Fischbeck
To: 6/15/26 Incl.

1st Camera Day: 5/1/26
Last Camera Day:
Release Date:
Studio: 1
No. Camera Days: 36

SCENARIO			**LIGHT & STORM EFFECTS**		
1—Scenario	30,240.55	30,240.55	37—Electricians and Material	43,193.56	43,193.56
DIRECTION			**HALL METHOD**		
2—Director and Assistants	204,452.84		38—Hall Method	32,090.54	32,090.54
4—Cameraman & Assistants	12,866.65		**MISCL. EXPENSES**		
5—Cutter and Clerk	6,999.95		39—Miscellaneous Expenses	2,164.16	2,164.16
6—Co. Prop Men and Grips	6,896.70		**SPECIAL FILM**		
12—Director & Staff Retaining	---		40—Stock Scenes, Special Complete Negatives and Special Treatment	/	
		231,216.14			
ACTING			**NEGATIVE FILM AND SAMPLE PRINT**		
7—Talent Acting	51,958.55		41—Negative Film	22,471.66	
8—Talent Retaining	27,324.85		42—Developing	5,293.49	
9—Extras	37,707.50		43—Cutting	---	
10—Talent Expenses	5,505.15	102,496.05	44—Sample Print	12,910.79	
WARDROBE			45—Special Color	2,785.48	43,461.42
15—Transportation	443.56		**TITLES AND INSERTS**		
16—Rented	8,694.70		46—Labor and Material	7.00	
17—Rented from Studio	---		47—Photographing Titles	25.25	
18—Purchased	20,875.59	30,013.85	48—Film and Developing	98.75	131.00
HAND PROPS			**STUDIO OVERHEAD**		
19—Purchased and Rented	2.25	2.25	49—Actual to	85,643.38	
SETS			Estimated on	---	
21—Architects	6,301.01		(From.....to.....@.....%	---	85,643.38
22—Carpenters' Salaries	48,285.15		**STAR**		
23—Scenic Salaries	17,575.25		83—Star Salary Acting	19,916.70	
24—Prop Salaries	15,046.25		84—Idle During Picture	22,999.95	
25—Carpenter Material	16,566.21		85—Star Retaining	10,416.70	
26—Scenic Material	4,765.53		86—Star Expenses	2,935.70	56,269.05
28—Props Rented & Purch'd	21,255.31		**TOTAL STUDIO COST**		789,932.58
29—Props Expense	1,874.32	131,669.03			37 385. -
LOCATIONS			**STORY—**		
31—Location Cost	402.65		Charged on Home Office Books		
32—Dressing Locations	18.00		**HOME OFFICE OVERHEAD**		20,000 -
33—Company Traveling Time	---		**TOTAL ACTUAL COST**		$ 847,317 58
34—Transportation	56.33		**ESTIMATED COST**		
35—Hotel and Meals	127.84		**OVER—UNDER**		
36—Auto, Horse & Boat Hire	737.50	1,342.32			

SUMMARY OF UNFINISHED PICTURE COST

Production: Sorrows of Satan — No. 222 — 1st Camera Day: 5/1/26 — No. Camera Days: 26
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man: H. Fischbeck — Release Date:
To: 6/12/26 Inst. — Studio: 1

SCENARIO		
1—Scenario	30,240.35	30,240.35
DIRECTION		
3—Director and Assistants	204,504.24	
4—Cameraman & Assistants	13,312.65	
5—Cutter and Clerk	7,264.05	
6—Co. Prop Men and Grips	6,900.70	
12—Director & Staff Retaining	--- --	
		231,981.64
ACTING		
7—Talent Acting	32,158.55	
8—Talent Retaining	28,324.85	
9—Extras	37,717.50	
10—Talent Expenses	5,505.15	103,706.03
WARDROBE		
15—Transportation	456.06	
16—Rented	8,694.70	
17—Rented from Studio	--- --	
18—Purchased	20,875.59	30,026.35
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,490.61	
22—Carpenters' Salaries	48,577.35	
23—Scenic Salaries	17,575.25	
24—Prop Salaries	15,092.60	
25—Carpenter Material	16,566.21	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	22,301.11	
29—Props Expense	1,884.95	133,253.61
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	56.33	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	737.50	1,342.32

LIGHT & STORM EFFECTS		
37—Electricians and Material	43,352.91	43,352.91
HALL METHOD		
38—Hall Method	32,929.06	32,929.06
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,164.16	2,164.16
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--- --	--- --
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	22,475.05	
42—Developing	5,307.44	
43—Cutting	--- --	
44—Sample Print	12,942.17	
45—Special Color	3,042.48	43,767.14
TITLES AND INSERTS		
46—Labor and Material	15.00	
47—Photographing Titles	25.25	
48—Film and Developing	104.77	145.02
STUDIO OVERHEAD		
49—Actual to	86,376.99	
Estimated on		
(From ..... to ..... @ ..... %		86,376.99
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		795,556.88
STORY—		37385.-
Charged on Home Office Books		(F)
HOME OFFICE OVERHEAD		20 000 -
TOTAL ACTUAL COST		852 941.88
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 222 — 1st Camera Day: 3/1/26 — No. Camera Days: 108
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man: H. Fischbeck — Release Date:
To: 6/26/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,454.24	
4—Cameraman & Assistants	13,756.90	
5—Cutter and Clerk	7,526.75	
6—Co. Prop Men and Grips	6,937.15	
12—Director & Staff Retaining	---	232,675.04
ACTING		
7—Talent Acting	32,191.68	
8—Talent Retaining	29,524.85	
9—Extras	37,665.00	
10—Talent Expenses	5,508.40	104,890.13
WARDROBE		
15—Transportation	464.71	
16—Rented	8,937.50	
17—Rented from Studio	---	
18—Purchased	20,921.59	30,323.80
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,567.31	
22—Carpenters' Salaries	48,623.65	
23—Scenic Salaries	17,667.00	
24—Prop Salaries	15,189.00	
25—Carpenter Material	16,628.81	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	23,927.88	
29—Props Expense	1,922.20	135,291.38
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	---	
34—Transportation	56.33	
35—Hotel and Meals	127.84	
36—Auto, Horse & Boat Hire	762.34	1,367.16

LIGHT & STORM EFFECTS		
37—Electricians and Material	43,594.16	43,594.16
HALL METHOD		
38—Hall Method	27,370.58	27,370.58
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,172.19	2,172.19
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	/	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	22,737.21	
42—Developing	5,407.69	
43—Cutting	---	
44—Sample Print	13,061.75	
45—Special Color	3,192.48	44,399.13
TITLES AND INSERTS		
46—Labor and Material	102.00	
47—Photographing Titles	25.25	
48—Film and Developing	107.02	234.27
STUDIO OVERHEAD		
49—Actual to	86,325.60	
Estimated on	---	
(From.....to.....@.....%	---	86,325.60
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		795,162.88
STORY—		
Charged on Home Office Books		F
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 555 — 1st Camera Day: 5/1/26 — No. Camera Days: 114
Director: D. W. Griffith — Last Camera Day:
Star: A. Menjou — Camera Man: H. Fischbeck — Release Date:
To: 7/3/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	30,848.80	30,848.80
DIRECTION		
2—Director and Assistants	204,458.54	
4—Cameraman & Assistants	14,190.90	
5—Cutter and Clerk	8,293.60	
6—Co. Prop Men and Grips	6,949.15	
12—Director & Staff Retaining	---	
		233,889.09
ACTING		
7—Talent Acting	32,191.88	
8—Talent Retaining	30,724.85	
9—Extras	37,710.00	
10—Talent Expenses	5,508.40	106,135.13
WARDROBE		
15—Transportation	471.21	
16—Rented	8,998.55	
17—Rented from Studio	---	
18—Purchased	20,972.37	30,442.13
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,567.31	
22—Carpenters' Salaries	48,688.35	
23—Scenic Salaries	17,683.60	
24—Prop Salaries	15,195.40	
25—Carpenter Material	16,638.56	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	23,927.88	
29—Props Expense	1,928.95	135,394.98
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	---	
34—Transportation	122.33	
35—Hotel and Meals	139.39	
36—Auto, Horse & Boat Hire	762.34	1,444.71

LIGHT & STORM EFFECTS		
37—Electricians and Material	45,654.56	45,654.56
HALL METHOD		
38—Hall Method	59,549.97	59,549.97
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,175.19	2,175.19
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	/	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	23,149.83	
42—Developing	5,408.14	
43—Cutting	---	
44—Sample Print	13,196.38	
45—Special Color	3,342.48	45,096.83
TITLES AND INSERTS		
46—Labor and Material	118.00	
47—Photographing Titles	25.25	
48—Film and Developing	117.90	261.15
STUDIO OVERHEAD		
49—Actual to	87,139.45	
Estimated on	---	
(From.....to.....@.....%	---	87,139.45
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		801,402.39
STORY—		
Charged on Home Office Books		✓
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

ST. 1101-6 2-28-2000

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 555 — 1st Camera Day: 8/1/26 — No. Camera Days: 130

Director: D. W. Griffith — Last Camera Day:

Star: A. Menjou — Camera Mdl. Fleshbeck — Release Date:

To: 7/1926 Incl. — Studio: 1

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,456.24	
4—Cameraman & Assistants	14,660.22	
5—Cutter and Clerk	8,547.80	
6—Co. Prop Men and Grips	6,949.15	
12—Director & Staff Retaining	---	
		234,613.41
ACTING		
7—Talent Acting	38,191.60	
8—Talent Retaining	31,924.85	
9—Extras	37,710.00	
10—Talent Expenses	5,508.40	107,335.15
WARDROBE		
15—Transportation	473.09	
16—Rented	9,012.55	
17—Rented from Studio	---	
18—Purchased	21,038.47	30,524.11
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,637.31	
22—Carpenters' Salaries	48,688.35	
23—Scenic Salaries	17,683.00	
24—Prop Salaries	15,268.50	
25—Carpenter Material	16,638.56	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	24,143.68	
29—Props Expense	1,928.95	135,753.88
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	---	
34—Transportation	122.33	
35—Hotel and Meals	139.39	
36—Auto, Horse & Boat Hire	762.34	1,444.71

LIGHT & STORM EFFECTS		
37—Electricians and Material	45,980.81	45,980.81
HALL METHOD		
38—Hall Method	38,068.68	38,068.68
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,209.95	2,209.95
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	/	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	23,149.83	
42—Developing	5,430.54	
43—Cutting	---	
44—Sample Print	13,203.63	
45—Special Color	3,392.48	45,156.48
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	129.69	286.94
STUDIO OVERHEAD		
49—Actual to	87,982.55	
Estimated on	---	
(From.....to.....@.....%	---	87,982.55
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		807,866.15
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 465
Director: D. W. Griffith
Star: A. Menjou — Camera Man: H. Fischbeck
To: 7/17/26 Incl.
1st Camera Day: 5/1/26
Last Camera Day:
Release Date:
Studio: 1
No. Camera Days: 126

SCENARIO		
1—Scenario	30,246.20	30,246.20
DIRECTION		
2—Director and Assistants	204,456.24	
4—Cameraman & Assistants	15,134.37	
5—Cutter and Clerk	8,810.05	
6—Co. Prop Men and Grips	6,960.15	
12—Director & Staff Retaining	---	
		235,360.81
ACTING		
7—Talent Acting	32,391.88	
8—Talent Retaining	32,924.85	
9—Extras	37,710.00	
10—Talent Expenses	5,565.70	108,592.43
WARDROBE		
15—Transportation	479.59	
16—Rented	9,289.85	
17—Rented from Studio	---	
18—Purchased	21,155.95	30,925.39
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,637.31	
22—Carpenters' Salaries	48,688.35	
23—Scenic Salaries	17,695.00	
24—Prop Salaries	15,395.50	
25—Carpenter Material	16,728.56	
26—Scenic Material	4,765.53	
28—Props Rented & Purch'd	25,173.41	
29—Props Expense	1,928.95	137,012.61
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	---	
34—Transportation	122.33	
35—Hotel and Meals	139.39	
36—Auto, Horse & Boat Hire	770.34	1,452.71

LIGHT & STORM EFFECTS		
37—Electricians and Material	46,572.99	46,572.99
HALL METHOD		
38—Hall Method	36,559.85	36,559.85
MISCL. EXPENSES		
39—Miscellaneous Expenses	8,215.45	8,215.45
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	/	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	25,494.60	
42—Developing	5,515.79	
43—Cutting	---	
44—Sample Print	13,466.09	
45—Special Color	3,392.48	47,868.96
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	133.57	290.82
STUDIO OVERHEAD		
49—Actual to	90,005.34	
Estimated on	---	
(From.....to.....@.....%	---	90,005.34
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		823,374.24
STORY—		37385.
Charged on Home Office Books		
HOME OFFICE OVERHEAD		20,000 -
TOTAL ACTUAL COST		880759.24
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROW OF SATAN — No. 555 — 1st Camera Day 9/1/26 — No. Camera Days 152
Director: D.W. Griffith — Last Camera Day
Star: A. Menjou — Camera Man H. Fischbeck — Release Date
To: 7/24/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,456.24	
4—Cameraman & Assistants	15,511.37	
5—Cutter and Clerk	9,566.35	
6—Co. Prop Men and Grips	6,980.15	
12—Director & Staff Retaining	--- --	236,514.11
ACTING		
7—Talent Acting	32,591.68	
8—Talent Retaining	34,124.85	
9—Extras	37,990.00	
10—Talent Expenses	5,616.45	110,123.18
WARDROBE		
15—Transportation	488.59	
16—Rented	9,476.90	
17—Rented from Studio	--- --	
18—Purchased	21,182.95	31,148.44
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,741.21	
22—Carpenters' Salaries	48,994.70	
23—Scenic Salaries	17,778.40	
24—Prop Salaries	15,445.00	
25—Carpenter Material	17,995.27	
26—Scenic Material	4,972,51	
28—Props Rented & Purch'd	25,299.31	
29—Props Expense	1,936.45	139,162.85
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	122.33	
35—Hotel and Meals	139.39	
36—Auto, Horse & Boat Hire	770.34	1,452.71

LIGHT & STORM EFFECTS		
37—Electricians and Material	49,200.20	49,200.20
HALL METHOD		
38—Hall Method	59,756.68	59,756.68
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,260.15	2,260.15
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--- --	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,090.22	
42—Developing	5,529.24	
43—Cutting	--- --	
44—Sample Print	13,567.85	
45—Special Color	3,991.79	49,179.10
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	147.20	304.45
STUDIO OVERHEAD		
49—Actual to	91,840.23	
Estimated on		
(From.....to.....@.....%		91,840.23
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		837,441.72
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible] — 1st Camera Day: 8/1/26 — No. Camera Days: 1[illegible]
Director: D.W.Griffith — Last Camera Day:
Star: A.Menjou — Camera Man: H.Fishbeck — Release Date:
To: 7/31/26 Incl. — Studio:

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,456.24	
4—Cameraman & Assistants	18,870.67	
5—Cutter and Clerk	9,811.35	
6—Co. Prop Men and Grips	6,980.15	
12—Director & Staff Retaining	--- --	237,118.41
ACTING		
7—Talent Acting	32,391.88	
8—Talent Retaining	35,324.85	
9—Extras	39,165.00	
10—Talent Expenses	5,637.45	112,519.18
WARDROBE		
15—Transportation	496.09	
16—Rented	9,678.70	
17—Rented from Studio	--- --	
18—Purchased	22,374.95	32,549.74
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,754.21	
22—Carpenters' Salaries	49,104.95	
23—Scenic Salaries	17,819.80	
24—Prop Salaries	15,476.80	
25—Carpenter Material	17,995.27	
26—Scenic Material	5,036.22	
28—Props Rented & Purch'd	25,303.31	
29—Props Expense	1,979.20	132,469.76
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	171.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	770.34	1,509.46

LIGHT & STORM EFFECTS		
37—Electricians and Material	49,780.16	49,780.16
HALL METHOD		
38—Hall Method	41,140.61	41,140.61
MISCL. EXPENSES		
39—Miscellaneous Expenses	8,869.15	8,869.15
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--- --	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,232.95	
42—Developing	5,571.69	
43—Cutting	--- --	
44—Sample Print	13,697.86	
45—Special Color	3,991.79	49,494.47
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	157.20	314.45
STUDIO OVERHEAD		
49—Actual to		
Estimated on		
(From.....to.....@.....%	92,902.74	92,902.74
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		845,587.61
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. — 1st Camera Day: 8/1/26 — No. Camera Days: 144
Director: D. W. Griffith — Last Camera Day: —
Star: A. Menjou — Camera Man H. Fishbeck — Release Date: —
To: 8/7/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	50,248.20	50,248.20
DIRECTION		
2—Director and Assistants	204,456.24	
4—Cameraman & Assistants	14,223.17	
5—Cutter and Clerk	10,420.60	
6—Co. Prop Men and Grips	6,960.15	
13—Director & Staff Retaining	--- --	238,060.16
ACTING		
7—Talent Acting	52,391.88	
8—Talent Retaining	36,524.85	
9—Extras	39,165.00	
10—Talent Expenses	5,637.45	113,719.18
WARDROBE		
15—Transportation	496.09	
16—Rented	9,683.70	
17—Rented from Studio	--- --	
18—Purchased	22,545.78	32,725.57
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,754.21	
22—Carpenters' Salaries	49,104.95	
23—Scenic Salaries	17,819.80	
24—Prop Salaries	15,476.80	
25—Carpenter Material	17,995.27	
26—Scenic Material	5,052.04	
28—Props Rented & Purch'd	25,480.34	
29—Props Expense	1,979.20	139,662.61
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	171.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	770.34	1,509.46

LIGHT & STORM EFFECTS		
37—Electricians and Material	50,004.41	50,004.41
HALL METHOD		
38—Hall Method	45,995.44	45,995.44
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,271.25	2,271.25
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--- --	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,304.51	
42—Developing	5,572.84	
43—Cutting	--- --	
44—Sample Print	13,697.86	
45—Special Color	4,091.79	49,667.00
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	161.92	319.17
STUDIO OVERHEAD		
49—Actual to ..... Estimated on ..... (From.....to.....@.....%	93,770.77	93,770.77
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		852,242.50
STORY— Charged on Home Office Books		37385.-
HOME OFFICE OVERHEAD		20000.-
TOTAL ACTUAL COST		909627.50
ESTIMATED COST		
OVER—UNDER		

97 1101 6 9 28 5000

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. — 1st Camera Day: 8/1/26 — No. Camera Days: 144

Director: D. W. Griffith — Last Camera Day: — Release Date: — Studio: 1

Star: A. Menjou — Camera Man: H. Fuschback

To: 8/14/26 — Incl.

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,472.87	
4—Cameraman & Assistants	16,572.42	
5—Cutter and Clerk	10,654.80	
6—Co. Prop Men and Grips	6,980.15	
12—Director & Staff Retaining	--- --	
		238,680.26
ACTING		
7—Talent Acting	32,591.68	
8—Talent Retaining	37,524.85	
9—Extras	39,165.00	
10—Talent Expenses	5,637.45	114,919.18
WARDROBE		
15—Transportation	496.09	
16—Rented	9,685.35	
17—Rented from Studio	--- --	
18—Purchased	22,565.38	32,746.82
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,768.61	
22—Carpenters' Salaries	49,147.10	
23—Scenic Salaries	17,823.75	
24—Prop Salaries	15,496.05	
25—Carpenter Material	18,046.77	
26—Scenic Material	5,052.04	
28—Props Rented & Purch'd	25,480.94	
29—Props Expense	1,979.20	139,794.46
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	770.34	1,518.46

LIGHT & STORM EFFECTS		
37—Electricians and Material	50,328.98	50,328.98
HALL METHOD		
38—Hall Method	45,281.75	45,281.75
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,329.94	2,329.94
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,370.97	
42—Developing	5,573.19	
43—Cutting	--- --	
44—Sample Print	13,698.61	
45—Special Color	4,091.79	49,734.56
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	161.92	319.17
STUDIO OVERHEAD		
49—Actual to	94,550.96	94,550.96
Estimated on		
(From.....to.....@.....%		
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		358,223.96
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROW OF SATAN — No. [illegible]
Director: D. W. GRIFFITH
Star: A. Menjou — Camera Man: H. Fischbeck
To: 8/21/26 — Incl.

1st Camera Day: 8/1/26
Last Camera Day:
Release Date:
Studio: 1

No. Camera Days: 150

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,023.69	
4—Cameraman & Assistants	16,919.08	
5—Cutter and Clerk	10,864.60	
6—Co. Prop Men and Grips	7,034.75	
12—Director & Staff Retaining	--- --	
		239,842 [illegible]
ACTING		
7—Talent Acting	33,391.88	
8—Talent Retaining	37,924.85	
9—Extras	39,175.00	
10—Talent Expenses	5,637.45	116,129.18
WARDROBE		
15—Transportation	496.09	
16—Rented	9,715.90	
17—Rented from Studio	--- --	
18—Purchased	22,540.38	32,752.37
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,768.61	
22—Carpenters' Salaries	49,247.65	
23—Scenic Salaries	17,868.70	
24—Prop Salaries	15,638.95	
25—Carpenter Material	18,073.27	
26—Scenic Material	5,052.04	
28—Props Rented & Purch'd	25,480.94	
29—Props Expense	1,979.20	140,109.36
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	770.34	1,518.46

LIGHT & STORM EFFECTS		
37—Electricians and Material	51,755.28	51,755.28
HALL METHOD		
38—Hall Method	46,888.00	46,888.00
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,555.19	2,555.19
SPECIAL FILM		
40—Stock Scenes, Special [illegible]plete Negatives and Special Treatment	--- --	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,826.44	
42—Developing	5,688.19	
43—Cutting	--- --	
44—Sample Print	13,969.99	
45—Special Color	4,091.79	50,576.41
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	163.44	320.69
STUDIO OVERHEAD		
49—Actual to	95,459.04	
Estimated on		
(From.....to.....@.....%		95,459.04
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		865,185.94
STORY—		37385.-
Charged on Home Office Books		
HOME OFFICE OVERHEAD		20000.-
TOTAL ACTUAL COST		922570.94
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D. W. Griffith
Star: A. Menjou — Camera Man: H. Fischbeck
To: 8/28/26 Incl.

1st Camera Day: 5/1/26
Last Camera Day:
Release Date:
Studio: 1

No. Camera Days: 156

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,575.69	
4—Cameraman & Assistants	17,270.52	
5—Cutter and Clerk	11,781.85	
6—Co. Prop Men and Grips	7,034.75	
12—Director & Staff Retaining	--- --	
		240,662.81
ACTING		
7—Talent Acting	33,391.86	
8—Talent Retaining	39,124.85	
9—Extras	39,195.00	
10—Talent Expenses	5,637.45	117,349.18
WARDROBE		
15—Transportation	496.09	
16—Rented	10,094.33	
17—Rented from Studio	--- --	
18—Purchased	22,540.38	33,130.80
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,768.61	
22—Carpenters' Salaries	49,247.65	
23—Scenic Salaries	17,868.70	
24—Prop Salaries	15,697.80	
25—Carpenter Material	18,086.26	
26—Scenic Material	5,052.04	
28—Props Rented & Purch'd	25,747.59	
29—Props Expense	1,979.20	140,447.85
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	86.61	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	770.34	1,587.07

LIGHT & STORM EFFECTS		
37—Electricians and Material	22,021.02	22,021.02
HALL METHOD		
38—Hall Method	48,453.40	48,453.40
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,352.44	2,352.44
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,870.88	
42—Developing	5,695.39	
43—Cutting	--- --	
44—Sample Print	13,992.75	
45—Special Color	4,091.79	50,650.81
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	133.65	
48—Film and Developing	171.69	437.34
STUDIO OVERHEAD		
49—Actual to	96,287.78	
Estimated on		
(From.....to.....@.....%		96,287.78
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		871,539.60
STORY— Charged on Home Office Books		37,385. —
HOME OFFICE OVERHEAD		20000.
TOTAL ACTUAL COST		928924.60
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production [illegible] No. 923 — 1st Camera Day [illegible] — No. Camera Days 160

Director D. W. Griffith — Last Camera Day [illegible]

Star [illegible] Camera Man H. Fischbeck — Release Date [illegible]

To 9/4/26 Incl. — Studio 1

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,626.69	
4—Cameraman & Assistants	17,627.17	
5—Cutter and Clerk	11,991.95	
6—Co. Prop Men and Grips	7,109.85	
12—Director & Staff Retaining	---- --	241,354.56
ACTING		
7—Talent Acting	34,216.88	
8—Talent Retaining	42,291.50	
9—Extras	39,515.00	
10—Talent Expenses	5,851.65	121,875.03
WARDROBE		
15—Transportation	500.59	
16—Rented	10,094.33	
17—Rented from Studio	---- --	
18—Purchased	22,540.38	33,135.30
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,768.61	
22—Carpenters' Salaries	49,247/65	
23—Scenic Salaries	18,011.15	
24—Prop Salaries	15,784.90	
25—Carpenter Material	18,100.82	
26—Scenic Material	5,060.98	
28—Props Rented & Purch'd	25,747.59	
29—Props Expense	1,983.70	140,705.40
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	86.61	
33—Company Traveling Time	---- --	
34—Transportation	190.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	770.34	1,587.07

LIGHT & STORM EFFECTS		
37—Electricians and Material	52,673.93	52,673.93
HALL METHOD		
38—Hall Method	49,766.25	49,766.25
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,370.44	2,370.44
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	27,255.09	
42—Developing	5,819.84	
43—Cutting	---- --	
44—Sample Print	14,234.51	
45—Special Color	4,091.79	51,402.03
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	525.35	
48—Film and Developing	171.69	829.04
STUDIO OVERHEAD		
49—Actual to	97,574.23	97,574.23
Estimated on		
(From.....to.....@.....%		
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		881,402.37
STORY—		37,385.-
Charged on Home Office Books		
HOME OFFICE OVERHEAD		20000.-
TOTAL ACTUAL COST		938,787.37
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 522
Director: D. W. Griffith
Star: A. Menjou — Camera Man: H. Fleshbeck
To: 9/11/26 Incl.

1st Camera Day: 8/1/26
Last Camera Day:
Release Date:
Studio: 1
No. Camera Days: 144

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
3—Director and Assistants	204,677.69	
4—Cameraman & Assistants	18,080.32	
5—Cutter and Clerk	12,512.85	
6—Co. Prop Men and Grips	7,191.85	
12—Director & Staff Retaining	--- --	
		242,452.71
ACTING		
7—Talent Acting	35,916.88	
8—Talent Retaining	43,241.50	
9—Extras	40,535.00	
10—Talent Expenses	6,036.90	125,730.28
WARDROBE		
15—Transportation	502.84	
16—Rented	10,094.33	
17—Rented from Studio	--- --	
18—Purchased	22,543.36	33,140.53
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,768.61	
22—Carpenters' Salaries	49,247.65	
23—Scenic Salaries	18,046.65	
24—Prop Salaries	15,915.90	
25—Carpenter Material	18,100.82	
26—Scenic Material	5,060.98	
28—Props Rented & Purch'd	25,749.59	
29—Props Expense	1,990.20	140,880.40
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	86.61	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	994.94	1,811.67

LIGHT & STORM EFFECTS		
37—Electricians and Material	53,322.38	53,322.38
HALL METHOD		
38—Hall Method	51,205.28	51,205.28
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,276.44	2,276.44
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	28,026.64	
42—Developing	5,948.99	
43—Cutting	--- --	
44—Sample Print	14,523.95	
45—Special Color	4,091.79	52,591.37
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	1,190.35	
48—Film and Developing	171.69	1,494.04
STUDIO OVERHEAD		
49—Actual to	98,978.69	
Estimated on		
(From.....to.....@.....%		98,978.69
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		892,169.88
STORY—		2000.- 33385.-
Charged on Home Office Books		99554.88
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 888 — 1st Camera Day: 8/1/26 — No. Camera Days: 170

Director: D. W. Griffith — Last Camera Day: 9/16/26

Star: A. Menjou — Camera Man: H. Fischbeck — Release Date:

To: 9/16/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,727.69	
4—Cameraman & Assistants	18,440.12	
5—Cutter and Clerk	12,747.95	
6—Co. Prop Men and Grips	7,243.85	
12—Director & Staff Retaining	--- --	
		243,159.61
ACTING		
7—Talent Acting	35,346.13	
8—Talent Retaining	43,987.30	
9—Extras	40,575.00	
10—Talent Expenses	6,317.70	126,226.13
WARDROBE		
15—Transportation	502.84	
16—Rented	10,094.33	
17—Rented from Studio	--- --	
18—Purchased	22,543.86	33,141.03
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,768.61	
22—Carpenters' Salaries	49,444.15	
23—Scenic Salaries	18,058.65	
24—Prop Salaries	16,012.40	
25—Carpenter Material	18,100.82	
26—Scenic Material	5,061.89	
28—Props Rented & Purch'd	25,749.79	
29—Props Expense	1,990.20	141,186.51
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	86.61	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	994.94	1,811.67

LIGHT & STORM EFFECTS		
37—Electricians and Material	54,372.66	54,372.66
HALL METHOD		
38—Hall Method	52,544.22	52,544.22
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,396.65	2,396.65
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	28,404.54	
42—Developing	6,047.74	
43—Cutting	--- --	
44—Sample Print	14,832.34	
45—Special Color	4,091.79	53,376.41
TITLES AND INSERTS		
46—Labor and Material	132.75	
47—Photographing Titles	1,298.70	
48—Film and Developing	171.69	1,603.14
STUDIO OVERHEAD		
49—Actual to	99,692.08	
Estimated on		
(From.....to.....@.....%		99,692.08
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		897,639.20
		37385.-
STORY—		
Charged on Home Office Books		
		29000.-
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		$955024.20
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SOMBRE OF SATAN — No. [illegible]
Director: D. W. Griffith
Star: A. Menjou — Camera Man: H. Fischbeck
To: 9/25/26 Incl.

1st Camera Day: 8/1/26
Last Camera Day: 9/15/26
Release Date:
Studio: 1

No. Camera Days: 170

SCENARIO		
1—Scenario	30,248.30	30,248.30
DIRECTION		
2—Director and Assistants	204,777.69	
4—Cameraman & Assistants	18,777.47	
5—Cutter and Clerk	12,997.40	
6—Co. Prop Men and Grips	7,251.85	
12—Director & Staff Retaining	--- --	
		245,804.41
ACTING		
7—Talent Acting	35,346.15	
8—Talent Retaining	45,987.30	
9—Extras	40,575.00	
10—Talent Expenses	6,317.70	126,226.15
WARDROBE		
15—Transportation	502.84	
16—Rented	10,097.88	
17—Rented from Studio	--- --	
18—Purchased	22,543.86	33,144.58
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,773.76	
22—Carpenters' Salaries	49,538.05	
23—Scenic Salaries	18,074.90	
24—Prop Salaries	16,038.50	
25—Carpenter Material	18,100.82	
26—Scenic Material	5,061.89	
28—Props Rented & Purch'd	25,847.12	
29—Props Expense	1,990.20	141,425.24
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	86.61	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	994.94	1,811.67

LIGHT & STORM EFFECTS		
37—Electricians and Material	54,610.91	54,610.91
HALL METHOD		
38—Hall Method	54,229.52	54,229.52
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,404.78	2,404.78
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	28,404.54	
42—Developing	6,050.24	
43—Cutting	--- --	
44—Sample Print	14,874.47	
45—Special Color	4,091.79	53,421.04
TITLES AND INSERTS		
46—Labor and Material	132.75	
47—Photographing Titles	1,407.05	
48—Film and Developing	176.94	1,716.74
STUDIO OVERHEAD		
49—Actual to	100,138.59	
Estimated on		
(From.....to.....@.....%		100,138.59
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		901,062.50
STORY—		37,385.-
Charged on Home Office Books		
HOME OFFICE OVERHEAD		20,000 -
TOTAL ACTUAL COST		958,447.50
ESTIMATED COST		
OVER—UNDER		

ST. 1101-6 9-48 4000

SUMMARY OF UNFINISHED PICTURE COST

Production [illegible] No. [illegible]
Director D. W. Griffith
Star [illegible] Camera Man [illegible]
To October 31st, 1916 Incl.

1st Camera Day March 1, 1916 No. Camera
Last Camera Day September 16, 1916 Days 170
Release Date
Studio 1

SCENARIO		
1—Scenario	30,240.20	30,240.20
DIRECTION		
2—Director and Assistants	104,087.69	
4—Cameraman & Assistants	19,151.55	
5—Cutter and Clerk	15,505.15	
6—Co. Prop Men and Grips	7,251.65	
12—Director & Staff Retaining	----	
		244,016.21
ACTING		
7—Talent Acting	55,546.13	
8—Talent Retaining	45,987.30	
9—Extras	40,575.00	
10—Talent Expenses	6,317.70	126,226.13
WARDROBE		
15—Transportation	502.84	
16—Rented	10,139.08	
17—Rented from Studio	----	
18—Purchased	22,652.61	33,294.53
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,784.56	
22—Carpenters' Salaries	49,555.10	
23—Scenic Salaries	18,084.50	
24—Prop Salaries	16,042.70	
25—Carpenter Material	18,100.82	
26—Scenic Material	5,061.89	
28—Props Rented & Purch'd	26,105.62	
29—Props Expense	1,990.20	141,725.39
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	86.61	
33—Company Traveling Time	---	
34—Transportation	180.56	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	994.94	1,811.67

LIGHT & STORM EFFECTS		
37—Electricians and Material	54,955.56	54,955.56
HALL METHOD		
38—Hall Method	56,615.95	56,615.95
MISCL. EXPENSES		
39—Miscellaneous Expenses	5,458.76	5,458.76
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	36,404.54	
42—Developing	6,050.24	
43—Cutting	---	
44—Sample Print	14,874.47	
45—Special Color	4,091.79	53,421.04
TITLES AND INSERTS		
46—Labor and Material	132.75	
47—Photographing Titles	1,467.50	
48—Film and Developing	182.94	1,783.19
STUDIO OVERHEAD		
49—Actual to	100,732.73	
Estimated on		
(From.....to.....@.....%		100,732.73
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		905,617.52
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D W Griffith
Star: A Menjou — Camera Man: H. Fischbeck
To: 10m2m26 — Inst.

1st Camera Day: 3m1m26 — No. Camera Days
Last Camera Day: 3m16m26
Release Date: 1Q
Studio: L

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,914.44	
4—Cameraman & Assistants	19,537.12	
5—Cutter and Clerk	13,564.85	
6—Co. Prop Men and Grips	7,251.85	
12—Director & Staff Retaining	---------	
		245,268.26
ACTING		
7—Talent Acting	35,346.13	
8—Talent Retaining	43,987.30	
9—Extras	40,575.00	
10—Talent Expenses	6,317.70	126,226.13
WARDROBE		
15—Transportation	502.84	
16—Rented	10,139.08	
17—Rented from Studio	---------	
18—Purchased	22,665/01	33,306.93
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,784.56	
22—Carpenters' Salaries	49,555.10	
23—Scenic Salaries	18,091.10	
24—Prop Salaries	16,043.70	
25—Carpenter Material	18,102.32	
26—Scenic Material	5,061.89	
28—Props Rented & Purch'd	26,114.93	
29—Props Expense	1,990.20	141,743.80
LOCATIONS		
31—Location Cost	402.6~~1~~5	
32—Dressing Locations	86.61	
33—Company Traveling Time	------	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	996.94	1813.67

LIGHT & STORM EFFECTS		
37—Electricians and Material	55,507.26	55,507.26
HALL METHOD		
38—Hall Method	59,399.53	59,399.53
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,433.26	2,433.26
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	28,404.54	
42—Developing	6,050.24	
43—Cutting	--------	
44—Sample Print	14,874.47	
45—Special Color	4,091.79	53,421.04
TITLES AND INSERTS		
46—Labor and Material	132.75	
47—Photographing Titles	1,863.40	
48—Film and Developing	205.44	2,201.59
STUDIO OVERHEAD		
49—Actual to	101,417.60	
Estimated on		
(From ..... to ..... @ ..... %		101,417.60
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	57,769.05
86—Star Expenses	2,935.70	~~55~~
TOTAL STUDIO COST		910,868.16
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 325 — 1st Camera Day: 5/1/26 — No. Camera Days: 170
Director: D. W. Griffith — Last Camera Day: 9/16/26
Star: A. Menjou Camera Man H. Flashback — Release Date:
To: 10/16/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	204,979.04	
4—Cameraman & Assistants	19,906.12	
5—Cutter and Clerk	13,792.60	
6—Co. Prop Men and Grips	7,251.85	
12—Director & Staff Retaining	--- --	
		245,922.61
ACTING		
7—Talent Acting	35,346.13	
8—Talent Retaining	43,987.30	
9—Extras	40,575.00	
10—Talent Expenses	6,317.70	126,226.13
WARDROBE		
15—Transportation	502.84	
16—Rented	10,139.08	
17—Rented from Studio	--- --	
18—Purchased	22,665.01	33,306.93
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,784.56	
22—Carpenters' Salaries	49,555.10	
23—Scenic Salaries	18,091.10	
24—Prop Salaries	16,043.70	
25—Carpenter Material	18,102.32	
26—Scenic Material	5,061.89	
28—Props Rented & Purch'd	26,114.93	
29—Props Expense	1,990.20	141,743.80
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	118.61	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	996.94	1,845.67

LIGHT & STORM EFFECTS		
37—Electricians and Material	55,795.91	55,795.91
HALL METHOD		
38—Hall Method	60,766.24	60,766.24
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,455.76	2,455.76
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	28,404.54	
42—Developing	6,050.24	
43—Cutting	--- --	
44—Sample Print	14,874.47	
45—Special Color	4,091.79	53,421.04
TITLES AND, INSERTS		
46—Labor and Material	132.75	
47—Photographing Titles	2,092.40	
48—Film and Developing	206.94	2,432.09
STUDIO OVERHEAD		
49—Actual to	101,804.10	
Estimated on		
(From.....to.....@.....%		101,804.10
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		913,831.37
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

4

SUMMARY OF UNFINISHED PICTURE COST

Production: SON OF SATAN — No. 303 — 1st Camera Day: 8/17/26 — No. Camera Days: 170
Director: D. W. GRIFFITH — Last Camera Day: 9/16/26
Star: Ac MORJOS — Camera Man — Release Date
To: 10/28/26 — Inst. — Studio: 1

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
2—Director and Assistants	205,050.04	
4—Cameraman & Assistants	20,246.12	
5—Cutter and Clerk	13,651.95	
6—Co. Prop Men and Grips	7,251.65	
12—Director & Staff Retaining	--- --	246,571.96
ACTING		
7—Talent Acting	35,546.13	
8—Talent Retaining	43,987.30	
9—Extras	40,575.00	
10—Talent Expenses	6,317.70	126,226.13
WARDROBE		
15—Transportation	502.84	
16—Rented	10,148.08	
17—Rented from Studio	---x--	
18—Purchased	22,665.01	33,315.93
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,784.56	
22—Carpenters' Salaries	49,555.10	
23—Scenic Salaries	18,091.10	
24—Prop Salaries	16,043.70	
25—Carpenter Material	18,102.32	
26—Scenic Material	5,061.89	
28—Props Rented & Purch'd	26,114.93	
29—Props Expense	2,005.20	141,758.80
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	118.61	
33—Company Traveling Time	--- --	
34—Transportation	180.58	
35—Hotel and Meals	146.89	
36—Auto, Horse & Boat Hire	996.94	1,845.67

LIGHT & STORM EFFECTS		
37—Electricians and Material	55,795.91	55,795.91
HALL METHOD		
38—Hall Method	50,832.39	50,832.39
MISCL. EXPENSES		
39—Miscellaneous Expenses	2,456.62	2,456.62
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	28,404.54	
42—Developing	6,050.24	
43—Cutting	--- --	
44—Sample Print	14,874.47	
45—Special Color	4,091.79	53,421.04
TITLES AND INSERTS		
46—Labor and Material	157.75	
47—Photographing Titles	2,092.40	
48—Film and Developing	206.94	2,457.09
STUDIO OVERHEAD		
49—Actual to	101,891.91	
Estimated on		
(From.....to.....@.....%		101,891.91
STAR		
83—Star Salary Acting	21,416.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	57,769.05
TOTAL STUDIO COST		914,504.54
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: Sorrows Of Satan — No. 555 — 1st Camera Day: 3/1/26 — No. Camera Days
Director: D. W. Griffith — Last Camera Day:
Star: A. Lenjon — Camera Man: H. Flashback — Release Date: — 18
To: 3/20/26 Incl. — Studio: 1

SCENARIO		
1—Scenario	26,790.98	26,790.98
DIRECTION		
2—Director and Assistants	132,260.24	
4—Cameraman & Assistants	4,447.48	
5—Cutter and Clerk	2,620.40	
6—Co. Prop Men and Grips	1,505.60	
13—Director & Staff Retaining		140,833.72
ACTING		
7—Talent Acting	11,291.65	
8—Talent Retaining	15,091.70	
9—Extras	889.00	
10—Talent Expenses	1,180.47	28,452.82
WARDROBE		
15—Transportation	93.31	
16—Rented	892.45	
17—Rented from Studio	---------	
18—Purchased	755.74	1,741.50
HAND PROPS		
19—Purchased and Rented	---------	
SETS		
21—Architects	3,836.21	
22—Carpenters' Salaries	11,600.35	
23—Scenic Salaries	4,868.65	
24—Prop Salaries	2,084.45	
25—Carpenter Material	5,177.81	
26—Scenic Material	1,146.48	
28—Props Rented & Purch'd	909.81	
29—Props Expense	168.88	29,792.64
LOCATIONS		
31—Location Cost	208.15	
32—Dressing Locations	----------	
33—Company Traveling Time	----------	
34—Transportation	----------	
35—Hotel and Meals	----------	
36—Auto, Horse & Boat Hire	----------	208.15

LIGHT & STORM EFFECTS		
37—Electricians and Material	6,464.25	6,464.25
HALL METHOD		
38—Hall Method	1,358.41	1,358.41
MISCL. EXPENSES		
39—Miscellaneous Expenses	199.00	199.00
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	----------	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	5,249.23	
42—Developing	1,318.59	
43—Cutting	--------	
44—Sample Print	2,900.06	
45—Special Color	44.12	9,512.00
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	55.99	55.99
STUDIO OVERHEAD		
49—Actual to	27,053.91	
Estimated on		
(From.....to.....@.....%		27,053.91
STAR		
83—Star Salary Acting	2,083.35	
84—Idle During Picture	7,916.65	
85—Star Retaining	10,416.70	
86—Star Expenses	1,200.00	21,616.70
TOTAL STUDIO COST		294,080.01
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 552 — 1st Camera Day: 3/1/26 — No. Camera Days: 36
Director: D. W. Griffith — Last Camera Day: — Release Date:
Star: A. Nagiou — Camera Man H. Fischbeck — Studio: 1
To: 4/10/26 Incl.

SCENARIO		
1—Scenario	27886.98	27886.98
DIRECTION		
2—Director and Assistants	156673.24	
4—Cameraman & Assistants	6274.89	
5—Cutter and Clerk	3715.05	
6—Co. Prop Men and Grips	2564.25	
12—Director & Staff Retaining		
		169527.43
ACTING		
7—Talent Acting	16825.15	
8—Talent Retaining	19941.55	
9—Extras	5828.00	
10—Talent Expenses	3204.59	45799.29
WARDROBE		
15—Transportation	202.36	
16—Rented	1486.86	
17—Rented from Studio		
18—Purchased	1969.01	3658.23
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4455.26	
22—Carpenters' Salaries	21387.70	
23—Scenic Salaries	9423.85	
24—Prop Salaries	3684.65	
25—Carpenter Material	7564.32	
26—Scenic Material	2266.28	
28—Props Rented & Purch'd	3161.28	
29—Props Expense	513.52	52456.86
LOCATIONS		
31—Location Cost	208.15	
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		208.15

LIGHT & STORM EFFECTS		
37—Electricians and Material	12667.91	12667.91
HALL METHOD		
38—Hall Method	13242.38	13242.38
MISCL. EXPENSES		
39—Miscellaneous Expenses	612.45	612.45
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	9348.80	
42—Developing	2204.34	
43—Cutting		
44—Sample Print	4700.66	
45—Special Color	214.22	16468.02
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	70.66	70.66
STUDIO OVERHEAD		
49—Actual to	40333.09	
Estimated on		
(From.....to.....@.....%		40333.09
STAR		
83—Star Salary Acting	5000.00	
84—Idle During Picture	11666.65	
85—Star Retaining	10416.70	
86—Star Expenses	1650.00	28733.35
TOTAL STUDIO COST		411886.99
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D. W. Griffith
Star: L. Menjou — Camera Man H. Fleckbeck
To: 4/17/26 Incl.

1st Camera Day: 3/1/26 — No. Camera Days: 46
Last Camera Day:
Release Date:
Studio: 1

SCENARIO		
1—Scenario	25155.07	25155.07
DIRECTION		
2—Director and Assistants	156916.59	
4—Cameraman & Assistants	7015.52	
5—Cutter and Clerk	4161.30	
6—Co. Prop Men and Grips	5466.55	
12—Director & Staff Retaining		
		171562.06
ACTING		
7—Talent Acting	19466.80	
8—Talent Retaining	21249.90	
9—Extras	7976.00	
10—Talent Expenses	3434.29	52126.99
WARDROBE		
15—Transportation	234.36	
16—Rented	1842.21	
17—Rented from Studio		
18—Purchased	2100.51	4177.08
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4694.61	
22—Carpenters' Salaries	28741.40	
23—Scenic Salaries	11800.20	
24—Prop Salaries	5972.10	
25—Carpenter Material	8292.54	
26—Scenic Material	2890.40	
28—Props Rented & Purch'd	4507.63	
29—Props Expense	584.77	67483.65
LOCATIONS		
31—Location Cost	254.80	
32—Dressing Locations		
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		254.80

LIGHT & STORM EFFECTS		
37—Electricians and Material	17674.96	17674.96
HALL METHOD		
38—Hall Method	14678.34	14678.34
MISCL. EXPENSES		
39—Miscellaneous Expenses	660.65	660.65
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	11617.86	
42—Developing	2619.24	
43—Cutting		
44—Sample Print	6215.10	
45—Special Color	502.76	20954.96
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	70.66	70.66
STUDIO OVERHEAD		
49—Actual to	46040.87	
Estimated on		
(From.....to.....@.....%		46040.87
STAR		
83—Star Salary Acting	7083.35	
84—Idle During Picture	12083.30	
85—Star Retaining	10416.70	
86—Star Expenses	1800.00	31383.35
TOTAL STUDIO COST		455646.69
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 552 — 1st Camera Day: 8/1/26 — No. Camera Days: 46
Director: D. W. GRIFFITH — Last Camera Day: — Release Date:
Star: As Menjou — Camera Man: H. Fischbeck — Studio: 1
To: 4/24/26 Incl.

SCENARIO		
1—Scenario	28,828.00	28,828.00
DIRECTION		
2—Director and Assistants	181,198.69	
4—Cameraman & Assistants	7,724.67	
5—Cutter and Clerk	4,545.65	
6—Co. Prop Men and Grips	3,969.60	
12—Director & Staff Retaining		197,438.61
ACTING		
7—Talent Acting	16,808.50	
8—Talent Retaining	20,658.20	
9—Extras	15,794.50	
10—Talent Expenses	3,797.09	57,258.29
WARDROBE		
15—Transportation	280.12	
16—Rented	2,598.36	
17—Rented from Studio		
18—Purchased	5,502.69	8,381.17
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4,917.81	
22—Carpenters' Salaries	38,174.25	
23—Scenic Salaries	14,450.30	
24—Prop Salaries	9,629.00	
25—Carpenter Material	13,131.88	
26—Scenic Material	3,787.25	
28—Props Rented & Purch'd	7,090.36	
29—Props Expense	857.15	92,038.00
LOCATIONS		
31—Location Cost	306.50	
32—Dressing Locations	18.00	
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		324.50

LIGHT & STORM EFFECTS		
37—Electricians and Material	21,755.94	21,755.94
HALL METHOD		
38—Hall Method	16,759.07	16,759.07
MISCL. EXPENSES		
39—Miscellaneous Expenses	1,204.79	1,204.79
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	13,398.50	
42—Developing	3,311.94	
43—Cutting		
44—Sample Print	7,904.57	
45—Special Color	672.88	25,287.89
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	72.94	72.94
STUDIO OVERHEAD		
49—Actual to	54,699.61	
Estimated on		
(From.....to.....@.....%		54,699.61
STAR		
83—Star Salary Acting	8,750.00	
84—Idle During Picture	12,916.65	
85—Star Retaining	10,416.70	
86—Star Expenses	1,950.00	34,033.35
TOTAL STUDIO COST		538,030.31
STORY— Charged on Home Office Books		37,385.-
HOME OFFICE OVERHEAD		20,000.-
TOTAL ACTUAL COST		595,415.31
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. [illegible]
Director: D. W. GRIFFITH
Star: Ae Menjou — Camera Man: H. Fischbeck
To: 4/24/26 Incl.

1st Camera Day: 3/1/26
Last Camera Day:
Release Date:
Studio: 1

No. Camera Days: 46

SCENARIO		
1—Scenario	28,222.00	28,222.00
DIRECTION		
2—Director and Assistants	151,192.89	
4—Cameraman & Assistants	7,724.67	
5—Cutter and Clerk	4,545.68	
6—Co. Prop Men and Grips	3,969.60	
12—Director & Staff Retaining		
		197,432.51
ACTING		
7—Talent Acting	16,000.50	
8—Talent Retaining	20,858.20	
9—Extras	15,794.50	
10—Talent Expenses	3,797.09	57,250.29
WARDROBE		
15—Transportation	280.12	
16—Rented	2,598.36	
17—Rented from Studio		
18—Purchased	5,502.69	8,381.17
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	4,917.81	
22—Carpenters' Salaries	38,174.25	
23—Scenic Salaries	14,450.30	
24—Prop Salaries	9,629.00	
25—Carpenter Material	13,131.88	
26—Scenic Material	3,787.25	
28—Props Rented & Purch'd	7,090.36	
29—Props Expense	857.15	92,038.00
LOCATIONS		
31—Location Cost	306.50	
32—Dressing Locations	18.00	
33—Company Traveling Time		
34—Transportation		
35—Hotel and Meals		
36—Auto, Horse & Boat Hire		324.50

LIGHT & STORM EFFECTS		
37—Electricians and Material	21,722.94	21,722.94
HALL METHOD		
38—Hall Method	16,759.07	16,759.07
MISCL. EXPENSES		
39—Miscellaneous Expenses	1,204.79	1,204.79
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment		
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	13,398.50	
42—Developing	3,311.94	
43—Cutting		
44—Sample Print	7,904.57	
45—Special Color	672.88	25,287.89
TITLES AND INSERTS		
46—Labor and Material		
47—Photographing Titles		
48—Film and Developing	72.94	72.94
STUDIO OVERHEAD		
49—Actual to	54,699.61	
Estimated on		
(From.....to.....@.....%		54,699.61
STAR		
83—Star Salary Acting	8,750.00	
84—Idle During Picture	12,916.65	
85—Star Retaining	10,416.70	
86—Star Expenses	1,950.00	34,033.35
TOTAL STUDIO COST		538,030.31
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROWS OF SATAN — No. 555
Director: D. W. Griffith
Star: A. Menjou — Camera Man: H. Fischbeck
To: 5/22/26 — Incl.
1st Camera Day: 3/1/26 — No. Camera Days: 72
Last Camera Day:
Release Date:
Studio: L

SCENARIO			**LIGHT & STORM EFFECTS**		
1—Scenario	29,882.05	29,882.05	37—Electricians and Material	37,370.35	37,370.35
DIRECTION			**HALL METHOD**		
2—Director and Assistants	204,052.94		38—Hall Method	27,144.93	27,144.93
4—Cameraman & Assistants	11,037.35		**MISCL. EXPENSES**		
5—Cutter and Clerk	5,952.15		39—Miscellaneous Expenses	1,731.22	1,731.22
6—Co. Prop Men and Grips	6,151.45		**SPECIAL FILM**		
12—Director & Staff Retaining		227,153.89	40—Stock Scenes, Special Complete Negatives and Special Treatment		
ACTING			**NEGATIVE FILM AND SAMPLE PRINT**		
7—Talent Acting	29,306.53		41—Negative Film	20,613.15	
8—Talent Retaining	25,774.85		42—Developing	5,005.59	
9—Extras	36,072.50		43—Cutting		
10—Talent Expenses	4,753.10	95,908.98	44—Sample Print	12,052.00	
WARDROBE			45—Special Color	2,309.00	39,979.74
15—Transportation	410.92		**TITLES AND INSERTS**		
16—Rented	6,513.76		46—Labor and Material		
17—Rented from Studio	13,470.95	20,395.63	47—Photographing Titles	25.25	
18—Purchased			48—Film and Developing	98.75	124.00
HAND PROPS			**STUDIO OVERHEAD**		
19—Purchased and Rented	2.25	2.25	49—Actual to	77,367.70	
SETS			Estimated on		
21—Architects	5,712.11		(From.....to.....@.....%		77,367.70
22—Carpenters' Salaries	46,924.60		**STAR**		
23—Scenic Salaries	17,416.05		83—Star Salary Acting	15,416.70	
24—Prop Salaries	14,114.10		84—Idle During Picture	16,249.95	
25—Carpenter Material	16,420.04		85—Star Retaining	10,416.70	
26—Scenic Material	4,746.13		86—Star Expenses	2,550.00	44,633.35
28—Props Rented & Purch'd	16,498.48		**TOTAL STUDIO COST**		726,485.66
29—Props Expense	1,673.04	123,504.55	**STORY—**		
LOCATIONS			Charged on Home Office Books		
31—Location Cost	347.35		**HOME OFFICE OVERHEAD**		
32—Dressing Locations	18.00				
33—Company Traveling Time			**TOTAL ACTUAL COST**		
34—Transportation	56.33		**ESTIMATED COST**		
35—Hotel and Meals	127.84		**OVER—UNDER**		
36—Auto, Horse & Boat Hire	737.50	1,287.02			

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROW OF SATAN — No. 888
Director: D.W. Griffith
Star: A. Menjou — Camera Man: H. Fishbeck
To: 7/24/26 — Incl.
1st Camera Day: 2/1/26
Last Camera Day:
Release Date:
Studio: 1
No. Camera Days: 128

SCENARIO		
1—Scenario	30,248.50	30,248.50
DIRECTION		
2—Director and Assistants	204,456.24	
4—Cameraman & Assistants	15,511.37	
5—Cutter and Clerk	9,566.55	
6—Co. Prop Men and Grips	6,960.15	
12—Director & Staff Retaining	--- --	236,514.11
ACTING		
7—Talent Acting	32,391.88	
8—Talent Retaining	34,124.85	
9—Extras	37,990.00	
10—Talent Expenses	5,616.45	110,123.18
WARDROBE		
15—Transportation	488.59	
16—Rented	9,476.90	
17—Rented from Studio	--- --	
18—Purchased	21,182.95	31,148.44
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,741.21	
22—Carpenters' Salaries	48,994.70	
23—Scenic Salaries	17,778.40	
24—Prop Salaries	15,445.00	
25—Carpenter Material	17,995.27	
26—Scenic Material	4,972,51	
28—Props Rented & Purch'd	25,299.31	
29—Props Expense	1,936.45	139,162.85
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	122.33	
35—Hotel and Meals	139.39	
36—Auto, Horse & Boat Hire	770.34	1,452.71

LIGHT & STORM EFFECTS		
37—Electricians and Material	49,800.50	49,800.50
HALL METHOD		
38—Hall Method	39,756.88	39,756.88
MISCL. EXPENSES		
39—Miscellaneous Expenses	8,860.15	8,860.15
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--- --	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,090.22	
42—Developing	5,529.24	
43—Cutting	--- --	
44—Sample Print	13,567.85	
45—Special Color	3,991.79	49,179.10
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	147.20	304.45
STUDIO OVERHEAD		
49—Actual to	91,840.23	
Estimated on		
(From.....to.....@.....%		91,840.23
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		837,441.72
STORY—		
Charged on Home Office Books		
HOME OFFICE OVERHEAD		
TOTAL ACTUAL COST		
ESTIMATED COST		
OVER—UNDER		

SUMMARY OF UNFINISHED PICTURE COST

Production: SORROW OF SATAN — No. [illegible]
Director: D.W. Griffith
Star: A. Menjou — Camera Man: E. Hankock
To: 7/24/26 — Incl.

1st Camera Day: 6/1/26
Last Camera Day:
Release Date:
Studio: 1

No. Camera Days: 128

SCENARIO		
1—Scenario	30,248.20	30,248.20
DIRECTION		
3—Director and Assistants	204,456.24	
4—Cameraman & Assistants	18,811.37	
5—Cutter and Clerk	9,566.35	
6—Co. Prop Men and Grips	6,990.16	
12—Director & Staff Retaining	--- --	256,814.11
ACTING		
7—Talent Acting	32,391.88	
8—Talent Retaining	34,124.85	
9—Extras	37,990.00	
10—Talent Expenses	5,616.45	110,123.18
WARDROBE		
15—Transportation	488.59	
16—Rented	9,476.90	
17—Rented from Studio	--- --	
18—Purchased	21,182.95	31,148.44
HAND PROPS		
19—Purchased and Rented	2.25	2.25
SETS		
21—Architects	6,741.21	
22—Carpenters' Salaries	48,994.70	
23—Scenic Salaries	17,778.40	
24—Prop Salaries	15,445.00	
25—Carpenter Material	17,995.27	
26—Scenic Material	4,972.51	
28—Props Rented & Purch'd	25,299.31	
29—Props Expense	1,936.45	139,162.85
LOCATIONS		
31—Location Cost	402.65	
32—Dressing Locations	18.00	
33—Company Traveling Time	--- --	
34—Transportation	122.33	
35—Hotel and Meals	139.39	
36—Auto, Horse & Boat Hire	770.34	1,452.71

LIGHT & STORM EFFECTS		
37—Electricians and Material	49,200.50	49,200.50
HALL METHOD		
38—Hall Method	39,736.68	39,736.68
MISCL. EXPENSES		
39—Miscellaneous Expenses	8,260.15	8,260.15
SPECIAL FILM		
40—Stock Scenes, Special Complete Negatives and Special Treatment	--- --	
NEGATIVE FILM AND SAMPLE PRINT		
41—Negative Film	26,090.22	
42—Developing	5,529.24	
43—Cutting	--- --	
44—Sample Print	13,567.85	
45—Special Color	3,991.79	49,179.10
TITLES AND INSERTS		
46—Labor and Material	132.00	
47—Photographing Titles	25.25	
48—Film and Developing	147.20	304.45
STUDIO OVERHEAD		
49—Actual to	91,840.23	
Estimated on		
(From.....to.....@.....%		91,840.23
STAR		
83—Star Salary Acting	19,916.70	
84—Idle During Picture	22,999.95	
85—Star Retaining	10,416.70	
86—Star Expenses	2,935.70	56,269.05
TOTAL STUDIO COST		837,441.71
STORY—		37,385.-
Charged on Home Office Books		
HOME OFFICE OVERHEAD		20,000.-
TOTAL ACTUAL COST		894,826.72
ESTIMATED COST		
OVER—UNDER		

Sorrows

Cost as per statement April 1st $595,385.31

D. L. G. Sal. to completion 32,000.00

Cost of finishing 617,385.31

108,000

May 1st 36,000 May 15th 725,385.31

" 8 36,000

" 15 36,000

108,000

Production cost has averaged $36,000. per week - exclusive of Mr. G's salary which is all included in above cost.

SUMMARY OF UNFINISHED PICTURE COST

Production ....."SORROWS OF SATAN" ....
Director ..... D. W. Griffith .....
Star...A. Menjou...Camera Man..H. Fischbeck
To.....4/24/26.....Incl.

No....383...

1st Camera Day .....3/1/26..... No.Camera
Last Camera Day..... Days
Release Date..... ...48....
Studio.....1.....

SCENARIO		
1--Scenario	28,622.00	28,622.00
DIRECTION		
2--Director and Assistants....	181,192.59	
4--Cameraman & Assistants	7,724.67	
5--Cutter and Clerk	4,545.65	
6--Co.Prop Man and Grips	3,969.60	
12--Director & Staff Retaining..		
		197,432.51
ACTING		
7--Talent Acting.....	16,808.50	
8--Talent Retaining.....	20,658.20	
9--Extras	15,794.50	
10--Talent Expenses.....	3,797.09	57,258.29
WARDROBE		
15--Transportation	280.12	
16--Rented.....	2,598.36	
17--Rented from Studio		
18--Purchased	5,502.69	8,381.17
HAND PROPS		
19--Purchased and Rented.....	2.25	2.25
SETS		
21--Architects	4,917.81	
22--Carpenters' Salaries.....	38,174.25	
23--Scenic Salaries	14,450.30	
24--Prop Salaries.....	9,629.00	
25--Carpenter Material.....	13,131.88	
26--Scenic Material	3,787.25	
28--Props Rented & Purch'd....	7,090.36	
29--Props Expense	857.15	92,038.00
LOCATIONS		
31--Location Cost.....	306.50	
32--Dressing Locations	18.00	
33--Company Traveling Time		
34--Transportation.....		
35--Hotel and Meals.....		
36--Auto, Horse & Boat Hire...		324.50

LIGHT & STORM EFFECTS		
37--Electricians and Material..	21,733.94	21,733.94
HALL METHOD		
38--Hall Method	16,739.07	16,739.07
MISCL. EXPENSES		
39--Miscellaneous Expenses....	1,204.79	1,204.79
SPECIAL FILM		
40--Stock Scenes,Special Complete Negatives and Special Treatment.....		
NEGATIVE FILM AND SAMPLE PRINT		
41--Negative Film	13,398.50	
42--Developing	3,311.94	
43--Cutting		
44--Sample Print	7,904.57	
45--Special Color	672.88	25,287.89
TITLES AND INSERTS		
46--Labor and Material.....		
47--Photographing Titles.....		
48--Film and Developing.....	72.94	72.94
STUDIO OVERHEAD		
49--Actual to Estimated on (From....to....@....%	54,699.61	54,699.61
STAR		
83--Star Salary Acting.....	8,750.00	
84--Idle During Picture.....	12,916.65	
85--Star Retaining	10,416.70	
86--Star Expenses.....	1,950.00	34,033.35
TOTAL STUDIO COST		538,030.31
STORY-- Charged on Home Office Books	37,385-	37,385.-
HOME OFFICE OVERHEAD	20,000-	20,000 -
TOTAL ACTUAL COST.....		595,385.31
ESTIMATED COST.....		
OVER---UNDER		

Production: [illegible] No. [illegible]
Director: D. W. Griffith
Star: A. Manjou Camera Man: H. Fischbeck

SUMMARY OF FINISHED PICTURE COST

To 10/30/26 Incl.

Studio 1

1st Camera Day: 8/17/26
Last Camera Day: 9/16/26
Release Date:
No. Camera Days: 170

SCENARIO			**SETS**			**TITLES AND INSERTS**		
1—Scenario	30240.20	30240.20	21—Architects	6794.50		46—Labor and Material	760.20	
DIRECTION			22—Carpenters' Salaries	49555.10		47—Photographing Titles	2092.40	
2—Director and Assistants	20105.04		23—Scenic Salaries	18091.10		48—Film and Developing	1169.75	4022.41
4—Cameraman & Assistants	20240.15		24—Prop Salaries	15045.70		**STUDIO OVERHEAD**		
5—Cutter and Clerk	15304.70		25—Carpenter Material	18192.52		49—Actual to	108379.67	
6—Co. Prop Men and Grips	7251.85		26—Scenic Material	5061.89		Estimated on		
12—Director & Staff Retaining	--- --	147909.71	28—Props Rented & Purch'd	26114.95		(From to @ %		108379.67
ACTING			29—Props Expense	2006.20	141756.80			
7—Talent Acting	35346.15		**LOCATIONS**					
8—Talent Retaining	43987.30		31—Location Cost	402.65		**STAR**		
9—Extras	40575.00		32—Dressing Locations	118.61		83—Star Salary Acting	21416.70	
10—Talent Expenses	6317.70	126226.15	33—Company Traveling Time	--- --		84—Idle During Picture	22999.90	
			34—Transportation	180.50		85—Star Retaining	10416.70	
			35—Hotel and Meals	169.34		86—Star Expenses	2935.70	57769.05
			36—Auto, Horse & Boat Hire	996.94	1868.12			
WARDROBE			**LIGHT & STORM EFFECT**			**TOTAL STUDIO COST**		918244.09
			37—Electricians and Material	55795.91	55795.91			
15—Transportation	502.84		**HALL METHOD**			**STORY—**		
16—Rented	10148.08		38—Hall Method	60832.39	60832.39	Charged on Home Office Books		
17—Rented from Studio	--- --		**MISCL. EXPENSES**					
18—Purchased	22665.01	33315.93	39—Miscellaneous Expenses	2584.89	2584.89	**HOME OFFICE OVERHEAD**		
			SPECIAL FILM			**TOTAL ACTUAL COST**		
			40—Stock Scenes, Special Complete Negatives and Special Treatment	109.59	109.59	**ESTIMATED COST**		
HAND PROPS			**NEGATIVE FILM SAMPLE PRINT**					
19—Purchased and Rented	2.25	2.25	41—Negative Film	28404.54		**OVER—UNDER**		
			42—Developing	6050.24				
			44—Sample Print	14874.47				
			45—Special Color	4091.79	53421.04			